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Programs, Invitations, Announcements, Wedding and Party Stock, Menus, etc.

WE HAVE a large variety of both Domestic and Imported Goods, in styles always the latest, and carry a full stock of all numbers.

SAMPLES OF NEW GOODS NOW READY.

Calendars

The Most Effective Advertising Medium.

WITH OUR CAREFUL SELECTION of the most attractive and salable subjects obtainable, you can secure orders. The demand so far exceeds all other seasons.

ARE YOU GETTING YOUR SHARE OF THE TRADE?

Calendar Pads.

WE CONTROL the finest line of Lithographed Pads, consisting of standard sizes at the lowest prices. Send for Samples.



Increasing business and profits are assured to all who supply themselves with Samples from our Fancy Stationery Department.

J. W. Butler Paper Company,

212-218 Monroe St., Chicago.

The Tournament of the Century

The Winners of Contest No. 1

Tell why they were able to produce 425,371 impressions in 307 hours, an average of 13,850 impressions per day, on a No. 0 4-Roller "Century" press.



JOHN KRITSER, Pressman.

PHILADELPHIA, PA., September 11, 1897.

CAMPBELL PRINTING PRESS AND MANUFACTURING CO.:

Gentlemen,—I beg to acknowledge receipt of the prize of $60 awarded to me by the Judges in the Tournament of the "Century" on work submitted in Contest No. 1.

In thanking you for your generosity it is but just for me to state that upon no other machine have I ever before been able to obtain such results as those I have time and again secured with the "Century" press.

I believe that the reason for my success lies in the superiority of the "Century's" bed movement and impression mechanism, and also in the many convenient and labor-saving devices which the machine possesses.

Yours sincerely,

JOHN KRITSER, Pressman.

PHILADELPHIA, PA., September 11, 1897.

CAMPBELL PRINTING PRESS AND MANUFACTURING CO.:

Gentlemen,—Please accept my thanks for the $10 awarded to me in Contest No. 1 of the Tournament of the "Century."

I believe I can make a still better record on the "Century" than I have heretofore done. The ease and accuracy with which the "Century" press can be fed at high speeds goes far towards increasing a feeder's confidence in himself.

Habit and a press like the "Century" has, I find, a great deal to do with a feeder's ability to feed fast.

It is easier for me today to feed a "Century" running at a high speed than at a slow one.

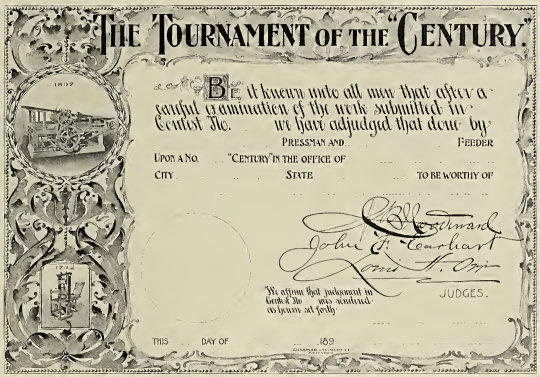
Very truly yours,

GEORGE STUCKERT, Feeder.



GEORGE STUCKERT, Feeder.

On the opposite page may be seen a facsimile of the Certificate of Award which each of the winners received; their names and the awards being inserted and the certificates sealed and signed by us.



In addition to the above Certificate of Award, Certificates of Honorable Mention will be presented to those so designated by the committee.

Contest No. 2 closed on September 30; names of winners announced if possible in Nov. number.

Contest No. 3 has only just begun. Send in your entries. It closes November 30. Awards, $60 and $40.

Contest No. 4 begins December 1, ends January 31, 1898. Awards, $60 and $40.

Contest No. 5 begins February 1, ends March 31. Awards, $60 and $40.

FINAL CONTEST begins April 1, ends May 31. Awards, $600 Pressman, $400 Feeder.

Printers are beginning to awake to the fact that by thus giving pressmen and feeders an incentive to utilize to the utmost the capabilities of the "Century" press, we are enabling them to make their estimates for printing upon an entirely new basis—figured upon an increased product from the pressroom hitherto unattainable.

The Campbell Company

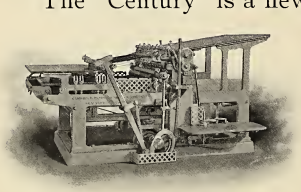
The World's Record for Output,

Made by the "Century" press at the American Institute Fair last year, bids fair to be eclipsed,

For again we take pleasure in extending a cordial invitation to all those who are interested in the continual advancement toward the perfection of printing machinery to visit our exhibit at the American Institute Fair, which will be held during the entire month of October, in Madison Square Garden, New York City.

Here may be seen a No. 1 four-roller "Century" press, bed 39 x 52, and a No. 4 two-roller "Century" Pony, bed 25 x 36, at work upon high grades of fine half-tone forms at speeds never heretofore attempted, and yet with the "Century" are thoroughly practicable for this kind of work, as will be demonstrated to the satisfaction of every practical printer.

The "Century" is a new type of press of but recent invention, and is a vast improvement in all respects over other existing machines. It can be run at a profit where others fail to meet the cost of operation.



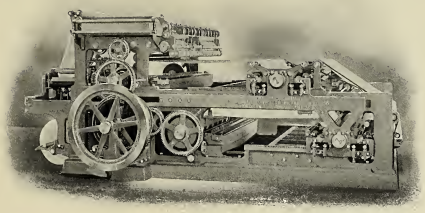
To the skeptical printer, to the printer operating our competitors' machines, we extend a most hearty invitation to come and see and be convinced.

The Campbell Company,

334 Dearborn Street, Chicago. **5 Madison Avenue, New York.**

5 Bridewell Place, London, E. C.

The Multipress *vs.* the "Duplex."

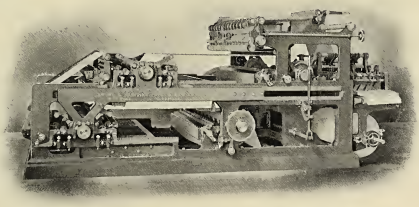


Prints on a Web from Flat Forms of Type.

The Multipress is the only press of the kind which can be purchased with absolute surety of title and with bonded indemnity against legal process.

"As interesting a row as I have seen in some time is now going on between the Campbell Printing Press Company, of New York, and the Duplex Printing Press Company, of Battle Creek, Mich. It is, as usual, over a question of patents, and both companies claim to have the best of it. As a matter of fact, the case is still undecided before Judge Swan, of Detroit, with the odds largely in favor of the Campbells. There have been four cases on the subject already decided in their favor. Now the Duplex people publish a 'Warning' in the *Fourth Estate*, and the Campbells add a little 'Beware' tag to their advertisement in *Newspaperdom*. I understand that the Duplex people have mortgaged all its assets to Charles Austin, so if users of their presses are prosecuted by the Campbells, they (the Duplex Company) cannot be held financially responsible. It would seem to be the part of wisdom for any intending purchaser of either press to demand an approved bond to protect themselves against infringement suits, whichever way Judge Swan's decision may go. I am having the matter looked into and shall have more to say on the subject in future issues.—*Editor of Journalist, July, 1897.*"

We approve the *Journalist's* suggestion and will be pleased to furnish bonds of unquestioned security whenever desired. Let others do the same.

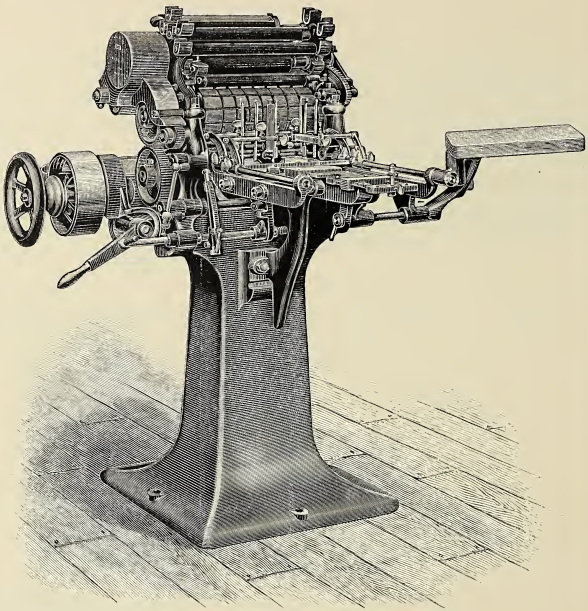


4, 6 or 8 paged papers at from 5,000 to 6,000 per hour.

THE CAMPBELL COMPANY,

334 Dearborn Street, Chicago. **5 Madison Avenue, New York.**

5 Bridewell Place, London, E. C.



THE BIGGEST LITTLE THING ON EARTH!

Prints

Envelopes—front or back.
All kinds of card stock, down to nine-point manila.
Tags, singly or in gangs.
Blotters.
Box Blanks.
Feeds itself. Stops if it doesn't feed.

Built

With very best material, by most skilled workmen. Ground cylinders. Phosphor-Bronze bearings. Very few reciprocating parts.

Speed:

Five different Speeds—slowest, about 6,000 per hour; fastest, about 12,000. Some run it much faster. Our guaranty is 5,000 per hour. One of our customers advertises that it will do 100,000 per day.

See it run on Commercial Work at Madison Square Garden, New York, September 20 to November 4.

FOR FULL PARTICULARS ADDRESS

THE HARRIS AUTOMATIC PRESS COMPANY,

NILES, OHIO, U. S. A.

NIHIL EST ALIUD MAGNUM QUAM MULTA MINUTA

IT is surprising how long it takes for the most simple truth to become firmly rooted; for that this axiom (*there is nothing so powerful as the aggregate of small things*) is indeed but simple truth will not be questioned. Applying it, however, to the mechanics of printing, it has not received, in our opinion, adequate consideration by the Craftsmen of the Art Preservative.

A most accomplished engineer and naval architect recently said to the writer that his principal engagements, during the recent years of financial depression, had been in the line of eliminating errors of design and construction in the engines of several large steamships; the economical advantages of which had proven greater than would have been predicted for the substitution of entirely new equipments. Of course no such results should or would have been possible had the engines been right *originally*.

Knowing what to do and then *completely* doing it is simply another way of expressing the thought of our caption; or, again, good intentions, without training and experience, never straightened a gun barrel or a saw plate.

As this is an advertisement, undisguised, the application of the foregoing which we would ask you to consider is this: If, as we assert it does, our "Colt's Armory Press" contains the greatest "aggregate of small things;" if, as we assert it does, it embodies the highest skill in design and construction, then may it not be the better value at a higher price? Is it not most certainly the advantageous purchase for you to make if prices are equal?

As right here there is "food for thought," we leave it with you to digest.

Our new Art Catalogue, "The Laureate," by Bartlett & Company, the Orr Press, will be mailed to any employing printer or printer's foreman who will signify a desire to receive and an intention to read it.

JOHN THOMSON PRESS COMPANY

253 Broadway New York

Colt's Armory Hartford

1107 Monadnock Block Chicago

63 Farringdon Road E C London

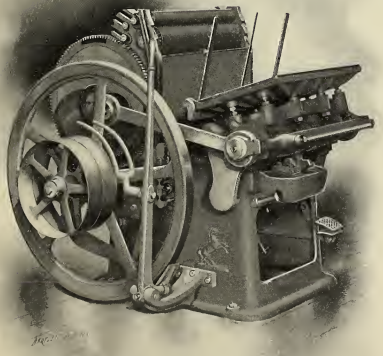
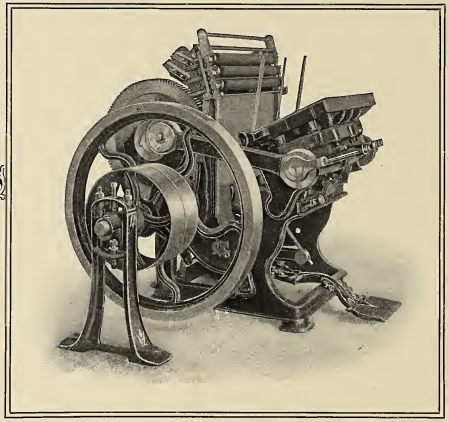


ILLUSTRATION OF OUR COLT'S ARMORY PRESS, STYLE TWO; THE ONLY MACHINE OF ITS TYPE GENERALLY USED BY THE BEST PRINTERS AND HAVING THEIR UNQUALIFIED INDORSEMENT.

SEE SAMPLE OF ITS WORK, FRONTISPIECE, THIS ISSUE EXECUTED BY THE HENRY O. SHEPARD COMPANY.

'Twas Slow = = 'Tis Fast!

The Continuous Motion Impression Crank did it.



The Gally Universal.

The Best is the Cheapest.

FOR twenty-five years Gally's Universal has excelled all other job presses in the perfection of its product, the result of the only perfect system of distribution, great inking capacity, squareness and rigidity of impression and accurate adjustments. The best printers all the world over have preferred it for these reasons, although it was admittedly a slow press. NOW IT IS A FAST PRESS, owing to the application of the Continuous Motion Impression Crank, and its speed is limited only by capacity of feeder. The series of 1897 represents the highest development of a printing press to date, meeting the requirements of everyday work and also satisfying the most exacting.

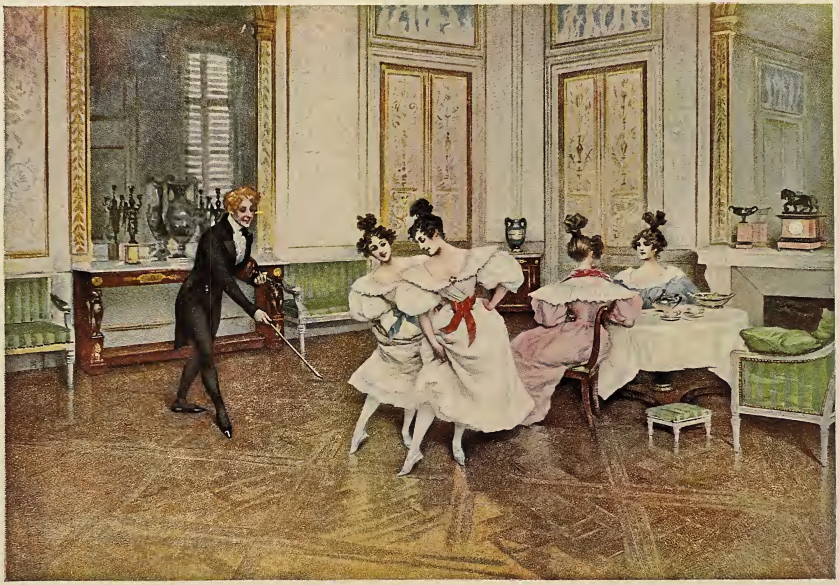
SEND FOR CATALOGUE, PRICES AND TERMS TO NEAREST BRANCH OF THE

American Type Founders' Company,

GENERAL SELLING AGENTS

NEW YORK, Rose and Duane Sts.
BOSTON, 150 Congress St.
PHILADELPHIA, 606-614 Sansom St.
BALTIMORE, Frederick and Water Sts.
BUFFALO, 83 Ellicott St.
PITTSBURG, 323 Third Ave.
CINCINNATI, 7-13 Longworth St.
CLEVELAND, St. Clair and Ontario Sts.
CHICAGO, 139-141 Monroe St.
ST. LOUIS, Fourth and Elm Sts.
MILWAUKEE, 376 Milwaukee St.
MINNEAPOLIS, 24-26 First St., South.
SAN FRANCISCO, 405 Sansome St.
KANSAS CITY, 612 Delaware St.
DENVER, 1616 Blake St.
PORTLAND, Second and Stark Sts.
ATLANTA, Dodson's Printers' Supply Co.
DALLAS, Scarff & O'Connor Co.

EVERYTHING FOR THE PRINTER.



PRINTED BY THE 3-COLOR PROCESS WITH INKS FROM

JAENECKE BROS. & FR. SCHNEEMANN, NEW YORK, U. S. A.,

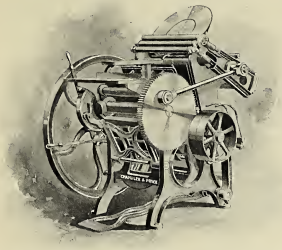
AND HANNOVER, GERMANY.

PLATES ENGRAVED AND PRINTED BY

TYPOGRAPHIC DEPARTMENT
PAUL PFIZENMAYER, MGR.

SACKETT & WILHELMS
LITHOGRAPHING & PRINTING CO
BROOKLYN, NEW YORK.

TWO FACTS



This is the Press that is Most Popular!

8,000 are in Satisfactory Use.

The Best Gordon Presses are the Chandler & Price. The Best Place to Buy them is at nearest Branch of American Type Founders' Company, where they are always in stock and are sold at the lowest prices.

In February, 1897, we purchased twelve carloads of Chandler & Price Gordons. We have just purchased a fourteen-car trainload of them in one lot, and besides these record-breaking purchases, the demand necessitates our purchasing smaller lots day by day. *Printers can buy machinery of all kinds to the best advantage from the*

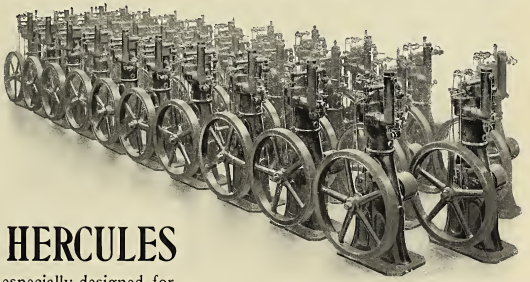
AMERICAN TYPE FOUNDERS' COMPANY.

Big Sales necessitate Big Purchases.

This picture is reproduced from a photograph of thirty 2½ horse-power Hercules Gas Engines ordered and shipped at one time in two carloads to the Chicago and St. Louis Branches of the American Type Founders' Company.

A GAS ENGINE

Is the most economical, cleanest, safest, most easily handled and most effective motor for a printing office.



THE 2½ H.P. HERCULES

For Gas or Gasoline, is especially designed for, and meets all the requirements of, a large majority of printing offices. It combines all the up-to-date improvements, is simple, gives great power with little gas consumption, and is constructed on the best engine models. Other sizes from 2 to 200 horse-power made.

For Circulars, Prices and Terms, apply to nearest Branch of the

American Type Founders' Company

KEPT IN STOCK IN CHICAGO AND ST. LOUIS BRANCHES.

Electro-Tint Eng. Co.

Designers & Engravers

723 Sansom St. Phila. Pa.



Half-Tones

SEND 5 TWO-CENT STAMPS for our "Reproductions of Celebrated Paintings in Miniature." This book contains nearly 500 half-tone reproductions with list of sizes, etc., in which we carry them in stock. These art subjects are used extensively for Calendars, Frontisplates and other advertising purposes.

Zinc Etchings

Rapid Deposition of Copper



THE attention of persons interested in Electrotyping, or any business requiring the deposition of metals by electricity, is called to the Engelhard Process (patented), by which the deposit goes on fully twice as rapidly as with the method usually employed.

The new process is the greatest

TIME SAVER

in electrotyping which has been invented since dynamos superseded acid batteries. Now used in several establishments with very satisfactory results.

Information regarding the Process can be found on page 511 of "The Inland Printer" for August, 1896.

For further particulars and cost of outfit, address

J. H. FERGUSON, Sole Agent,
446 Pearl Street, NEW YORK, U. S. A.

SECONDHAND FOLDING MACHINERY

All rebuilt and guaranteed to be in first-class condition.

WRITE FOR PRICES AND PARTICULARS.

No. 1—**Dexter No. 43**, Regular Newspaper, 4 folds, sheets 22x32 to 30x44 in.
" 2—**Dexter No. 33**, 16-page complete, 3 and 4 folds, with extra set of folding rollers parallel to third fold, sheets 23x32 to 32x46 in. This machine pastes and trims complete a 16-page periodical.
" 3—**Dexter No. 2**, Combination Newspaper and Periodical, 3 and 4 folds, sheets 23x32 to 32x46 in.
" 4—**Dexter No. 63**, Regular Newspaper, with attachments to press, 4 folds, sheets 23x32 to 32x46 in.
" 5—**Dexter No. 2**, Combination Newspaper and Periodical, 3 and 4 folds, 20x26 to 26x40 in.
" 6—**Dexter No. 4**, Combination Newspaper and Periodical, 3 and 4 folds, sheets 24x36 to 36x49 in.
" 7—**Dexter No. 4**, Combination Newspaper and Periodical, 3 and 4 folds, 24x36 to 36x49 in.
" 8—**CHAMBERS' QUADRUPLE**, 16s or double 32, sheets 25x38 to 38x54 in.
" 9—**Chambers' Point Feed**, Single 16, sheets 16x22 to 22x32 in.
" 10—**Chambers' Point Feed**, Single 16, sheets 16x22 to 22x32 in.
No. 11—**Chambers' Point Feed**, Single 16, sheets 16x22 to 22x32 in.
" 12—**Brown Rapid Drop Roll**, Double 16, 3 folds, sheets 25x34 to 34x50 in.
" 13—**Brown Combination**, 3 and 4 folds, sheets 18x25 to 32x43 in.
" 14—**Brown Combination**, 3 and 4 folds, sheets 22½x31 to 31x45 in.
" 15—**Brown Combination**, 3 and 4 folds, sheets 25x38 to 38x50 in.
" 16—**Stonemetz Newspaper**, 3 and 4 folds, sheets 23x36 to 36x49 in.
" 17—**Stonemetz Combination Newspaper**, 1, 3 or 4 folds, sheets 20x28 to 36x48 in. Fly delivery at first fold.
" 18—**Stonemetz Drop Roll**, 3 folds, sheets 22x32 to 32x44 in., with 4-page cover attachment, making 16 and 20 pages.
" 19—**Stonemetz Drop Roll**, 3 and 4 folds, sheets 23x36 to 36x49 in.
" 20—**Stonemetz Drop Roll**, 3 and 4 folds, sheets 25x36 to 36x49 in.
" 21—**Stonemetz Drop Roll**, 4 folds, sheets 25x36 to 36x49 in.
" 22—**Stonemetz Drop Roll**, 3 folds, sheets 22x32 to 35x50 in., with 4-page cover attachment.
" 23—**Stonemetz Drop Roll**, 3 folds, sheets 22x32 to 35x50 in., with 4-page cover attachment.

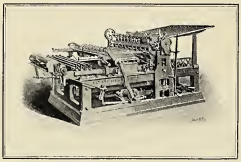
WE MANUFACTURE FOLDERS OF EVERY DESCRIPTION.

BRANCHES:
CHICAGO: 315 DEARBORN STREET.
BOSTON: 149 CONGRESS STREET.
FACTORY: PEARL RIVER, N. Y.

DEXTER FOLDER CO.
97 READE STREET, NEW YORK.

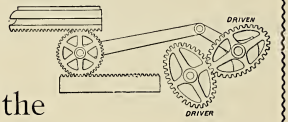
In No Other Machine

Have the essential qualities of the modern printing press—



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been brought to such a stage of durability, exactitude and excellence as in the



New Crank Movement Two-Revolution Whitlock

The fastest and smoothest running of all two-revolution presses.

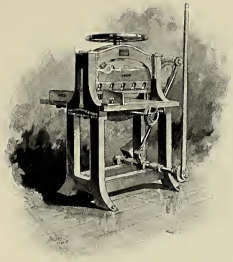
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No. 000—4-Roller, Bed 45 x 62, Speed 1,620
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No. 3—2-Roller, Bed 27 x 40, Speed 2,600
No. 5—2-Roller, Bed 22 x 28, Speed 3,000

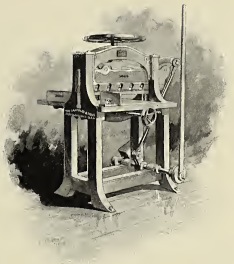
Ready for delivery November 15—Bed 43 x 56, Speed 1,800.

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THE CHANDLER & PRICE PAPER CUTTER

Some of its Good Points:

Scientific in design.

Strength evenly distributed.

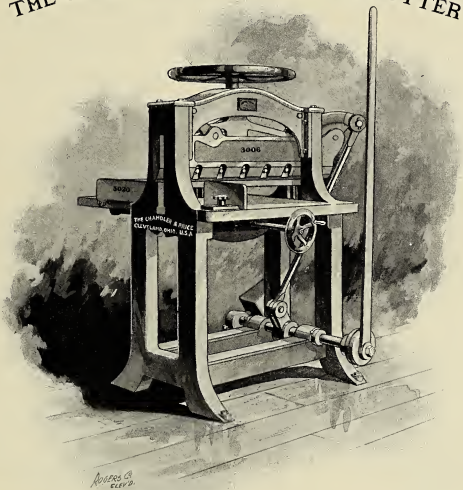
Works quickly and evenly.

Always cuts accurately.

Clamps to one-half inch.

Parts strictly interchangeable.

BUILT NOT FOR A DAY, BUT FOR YEARS.

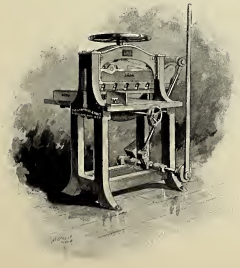


NOT A LOW-PRICED MACHINE,

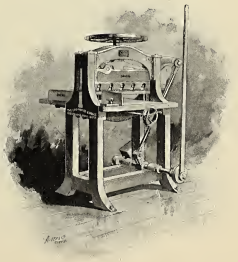
But worth every cent charged for it.

23-inch,	$100
26 "	130
30 "	175

ASK YOUR DEALER TO SHOW YOU THE C. & P. CUTTER.



PATENTED AUGUST 17 1897

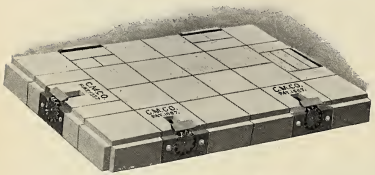


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Adapted to all classes of plates, book or colors.
Made uniform in size with old style Hooks and Sectional Blocks.

Write for descriptive circulars, and any desired information as to weight, etc.

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Sold by Type Founders and Dealers only. Sole Manuf'rs, Chicago.

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A Paper Cutter that is simple.
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A Cutter that cuts square.
A Cutter that has the required strength. These features are imperative.

The Advance

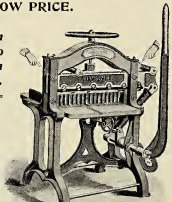
has all of them and more. It is built by skilled workmen, with special machinery, which enables the manufacturers to produce

A High-class Cutter

AT A VERY LOW PRICE.

There are six sizes, from the "Pony" 16-inch up to the extra-heavy 33-inch machine, all built to jigs. All parts STRICTLY INTERCHANGEABLE.

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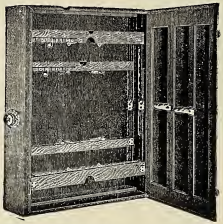


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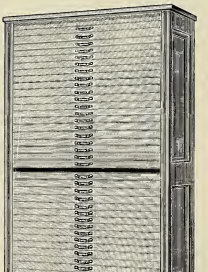
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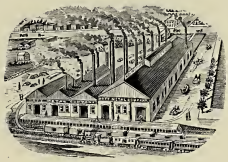
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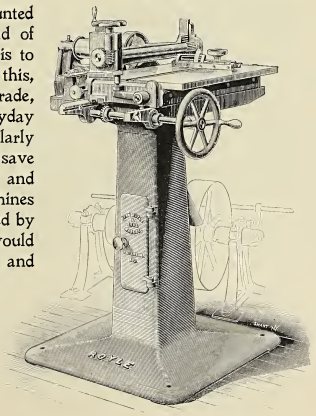


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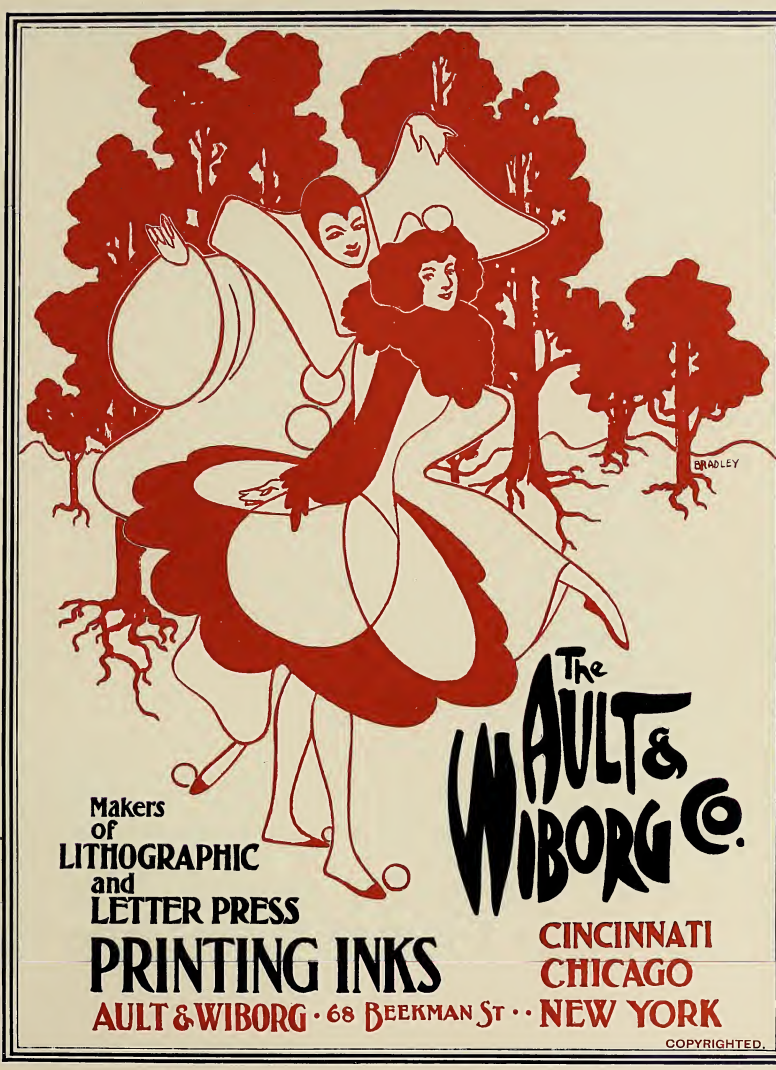
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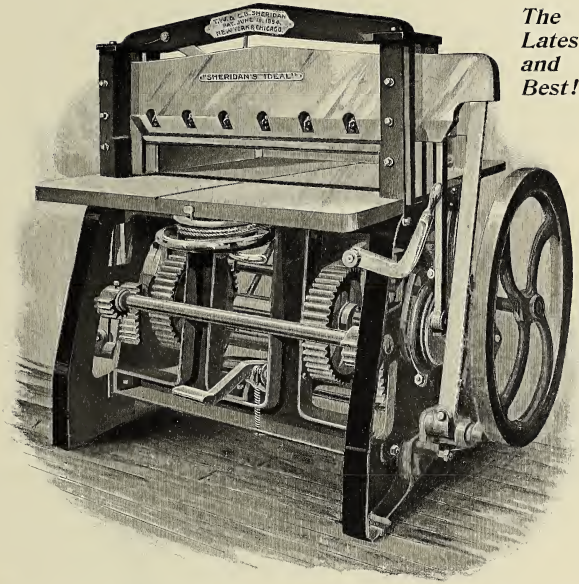
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THIS CUTTER embodies the result of **sixty years of labor and experience.** Has all the desirable features of our well-known "Auto" Cutter, with the advantage that **both clamp and knife are drawn down from both ends, with no reverse motion of gear,** thus securing an absolutely noiseless machine with a positive and very powerful Auto-clamp motion. It is the heaviest and strongest paper-cutting machine ever put on the market. All gears are cut and all shafts of steel. It is built in the very best manner, of the best material, and we **unhesitatingly guarantee** it for the heaviest as well as the most accurate work. Built in sizes from 36 to 70 inches. Write us for prices and full particulars.

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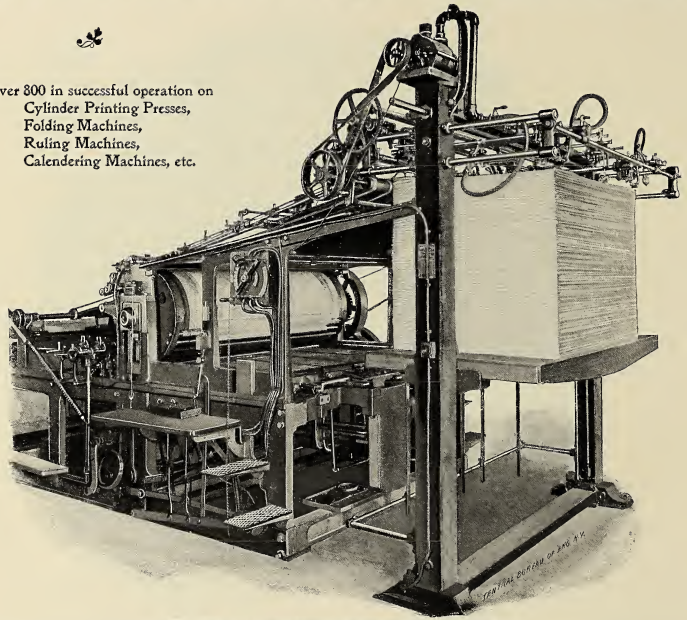
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Economic Automatic.... Paper-Feeding Machine

Over 800 in successful operation on
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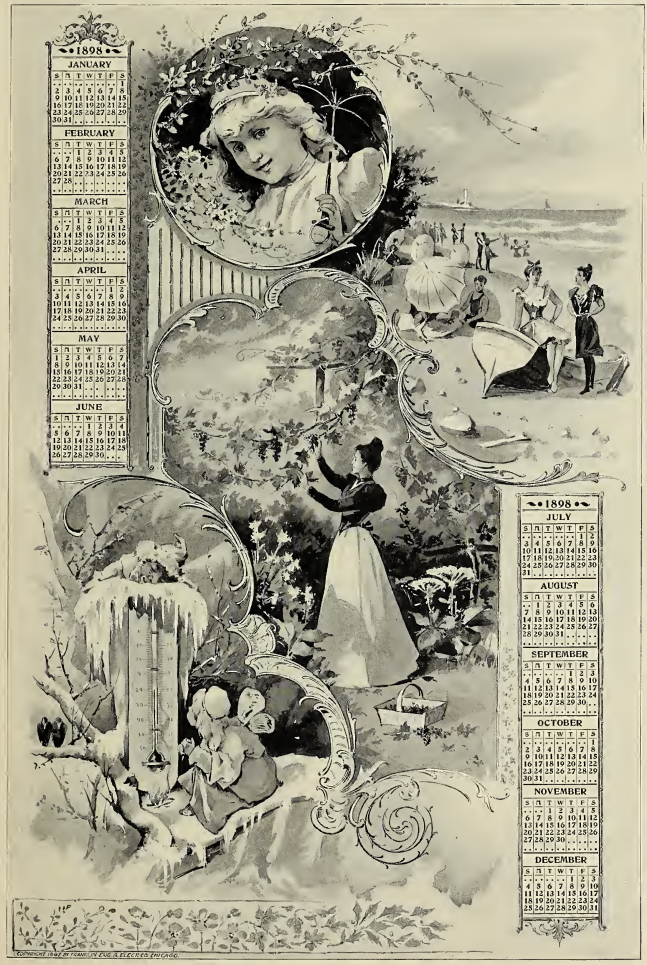
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to cast Printers' Rollers by forcing the composition into the mold at the bottom by air pressure.

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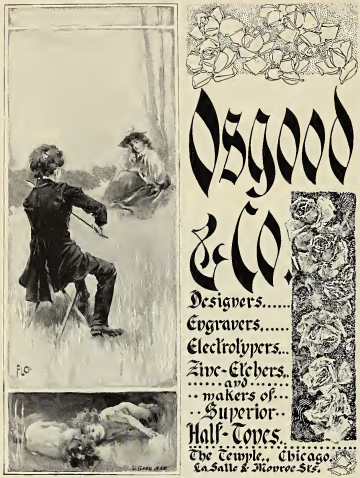


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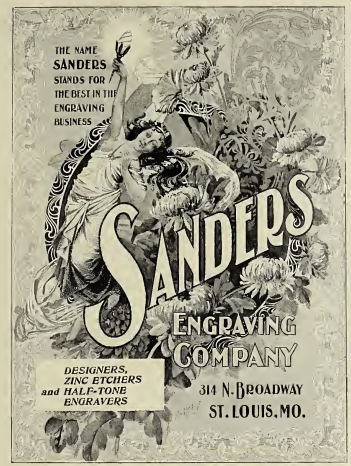
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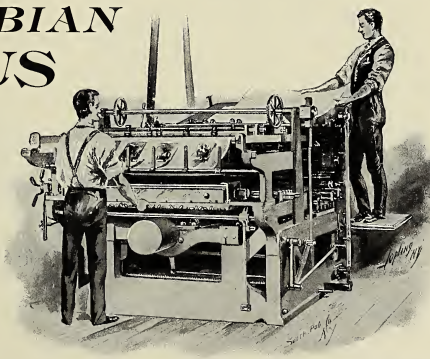
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HAS taken a firm place in the lead. The new bed motion, whereby the type bed is driven by a ball-and-socket universal joint, is the most simple and perfect mechanism yet produced for this purpose, combining great speed with marvelous ease of motion.

The Babcock Printing Press Mfg. Co. guarantees: "The best delivery, the fastest two-revolution of its size, and a thoroughly first-class press in every way."

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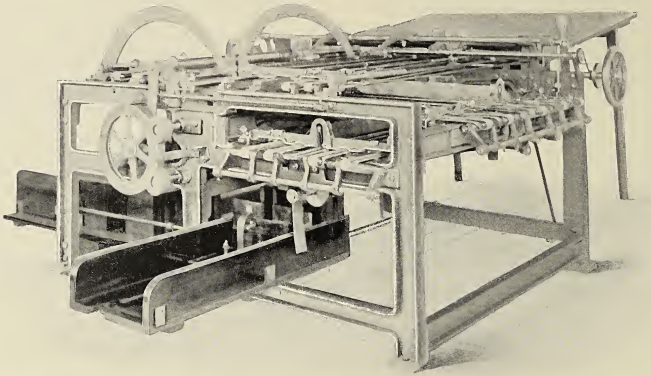
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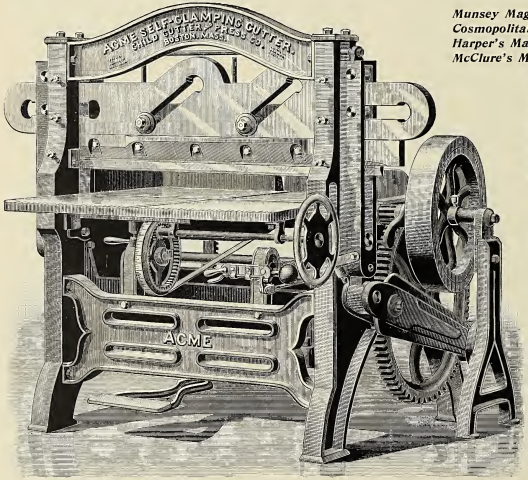
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Look at the enormous increase in the use of all sorts of tickets. Think of the growing network of electric and suburban railways that in their development are bound to use tickets, checks and transfers by the million. Then the great fairs and amusement enterprises all use tickets—and lots of them. It is a demand that is growing, growing every day.

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KIDDER PRESSES PRINT TICKETS AT A PROFIT.

PRINTERS APPRECIATE OUR PROFIT-MAKING

Trade Helps

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Prices and Samples to the Trade for the asking.

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PRICE LISTS AND SAMPLES ON APPLICATION.

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Our facilities are unexcelled.

Price and quality unequaled

WRITE FOR SAMPLES AND PRICES.

Crown Linotype Metal

FOR FINE BOOK WORK.

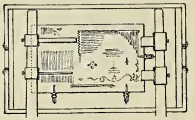
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May be applied to any gripper in an instant, and reliably fastened in any position for all kinds of work difficult to get off the form. Bear off the grippers least of anything. See both grippers and side gauge in use at one time.

The shapes (⅜ inch between line / ½ inch between line / Marginal - - - -) *50c. each.*

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Invitations, Announcements, etc., engraved in the latest style.

LEADING SPECIALS:

2-Quire Box of Embossed Paper and Envelopes at 65c. prepaid.

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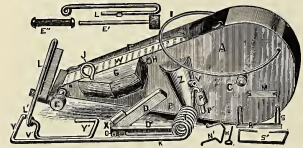
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WORTH more to the printer than Klondike gold, is R. Dick's Seventh Mailer. A great time-saver—and time is money. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. For information concerning Mailer, address

Price, $20.25 without Royalty.

R. DICK ESTATE, 139 West Tupper St., BUFFALO, N. Y.



VERY BEST MAILER.

Simple, positive movements; no rubber belts; no trouble; fine adjustments; most rapid; expert record, 170 per minute. Novices can do fast work; experts beat their record when using

The Horton Mailer.

More effective and durable than higher-priced machines.

For sale at all branches of the
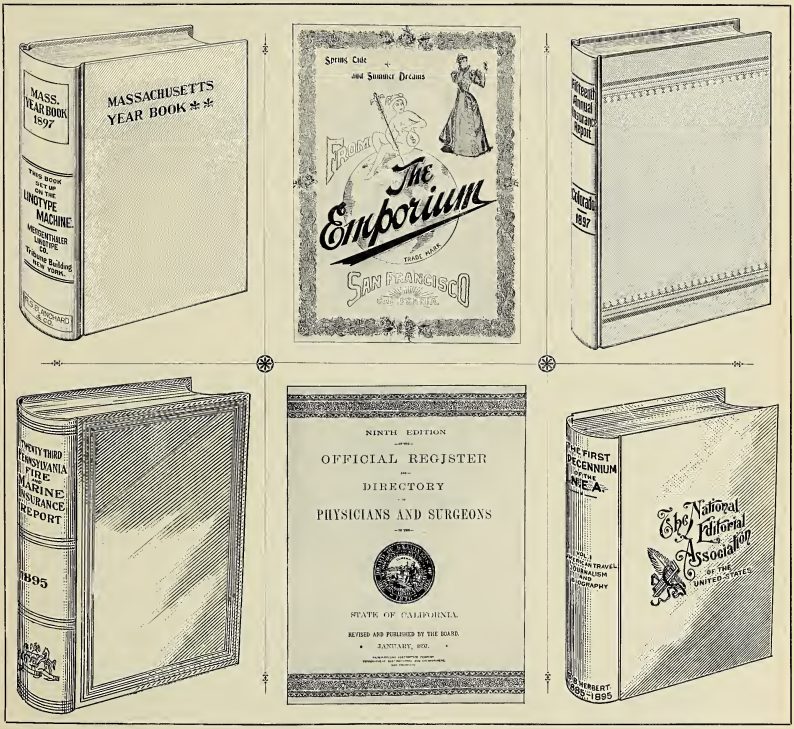
AMERICAN TYPE FOUNDERS' CO.

HERE ARE A FEW BOOKS

Not a day passes that some up-to-date printer does not "catch on."
The Linotype will make those jobs of yours more profitable.

Composed on the Linotype

(We presume you read between the lines.)



Above Books were printed direct from Linotype Slugs.

For information regarding the Linotype as a Typesetter, call on or address

The Mergenthaler Linotype Co.

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Seybold Embossers

Are built on new lines by skilled mechanics from flawless materials.

All power machines are fitted with Friction Clutches.

The repair men don't like them; users do.

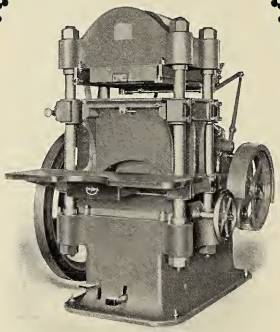
DON'T BUY BEFORE WRITING US.

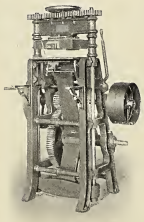


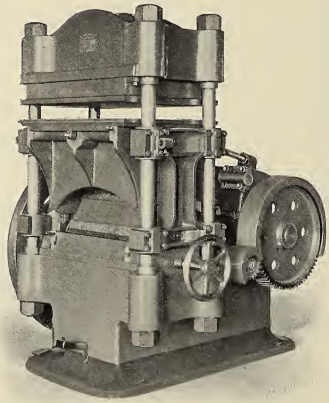
The Seybold Machine Co.

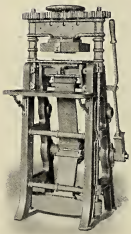
Dayton, Ohio,
53-55 Louie Street.

New York.
Chicago.
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London.









THE WARNING!—Stronger Envelopes Needed.

The poor quality of envelopes some persons use in sending matter through the mails is causing complaint from Post Office officials. This is particularly true of the registered letter department, through which many persons send coins and other articles that with handling will break through poor envelopes. In this way considerable is lost, and to guard against these losses Postmaster-General Gary has issued a letter warning persons against using poor stationery. The order is as follows:

SECTION 1045. **Matter, how to be Presented for Registration.**—Postmasters, before receiving matter for registration, must require the sender to have it fully, legibly and correctly addressed, the name and address of the sender indorsed upon it, and, if letters, all the contents placed in a firmly sealed envelope strong enough to safely carry inclosures in the mails, and to have affixed the necessary stamps to pay postage and fee. Postmasters and employes are forbidden to address the matter, place the contents in the envelope, seal it or affix the stamps. Third and fourth class matter for registration must also be marked: "Third Class" or "Fourth Class," as the case may be, and be so wrapped as to safely bear transportation and easily admit of examination, which the postmaster should make before registering.

Many complaints have been received at the department in relation to losses of contents of registered letters, which investigations show were caused by the poor quality of the envelopes covering the matter registered. Postmasters should require stronger envelopes, when the letters presented at the registry window evidently contain coin or bulky matter, than would be demanded if the inclosures were apparently of such a character as not to severely test the quality of the envelopes.

JAMES A. GARY, *Postmaster-General.*

THE REMEDY!

Use **RIVERSIDE PAPER COMPANY'S** Standard All-Rag Animal-Sized Pole-Dried Envelope Paper. We make but one grade, and it is noted for its hardness and strength. Any envelope manufacturer can supply you with envelopes made from our paper, if you insist upon it.

Our method of drying papers is the old way—by hanging the paper in sheets on poles, in lofts heated by steam, as shown by illustration below.

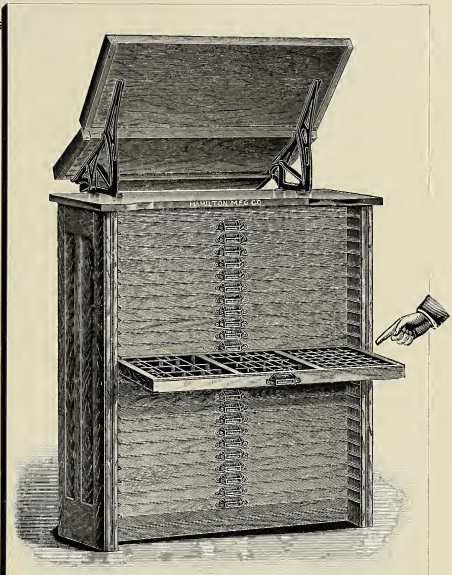



ELECTRIC CITY ENGRAVING CO.
Electric City Engraving Co.
FINEST HALFTONES AT LOWEST PRICES.
507-517 WASHINGTON ST.
BUFFALO, N.Y.

TIME, SPACE AND MONEY

Are what the employing printer tries to save. Money is gained by economy in time and space.

The Porter Patent Extension Front Cabinets will save time and space, therefore they are money-makers in the printing office. We will explain how this result is accomplished. By using the steel run the cases are placed more compactly in the cabinet. The saving in space is twenty-five per cent in ordinary flat top cases that are arranged with brackets on top for setting purposes. The saving in space is enormously increased when the high cabinets containing fifty and sixty cases are used, because space is utilized for the high-up cases that was clear waste before. They save time by having the Extension Front, which enables the compositor to withdraw any case and place it at a convenient height for setting purposes, without partly drawing another case to be used as a rest. This arrangement also leaves the back tier of type boxes fully exposed and as readily accessible as the front row. This saves more time. The Nos. 6 and 7 Cabinets of this make, being fitted with the Patented Tilting Brackets, can be arranged as shown in the illustration, putting the news compositor and the job compositor on opposite sides, where they will not interfere with one another. This gives the Porter Extension Front Cabinet all the advantages of the popular Polhemus Cabinets, and it possesses in addition its own distinctive merits. In points of construction, convenience and appearance, we state without hesitancy that this cabinet surpasses any other cabinet we have ever offered. We make it in twelve styles—Nos. 1 to 12—all fully described in our new eight-page pamphlet of Modern Printing Office Furniture. We have these pamphlets to give away. Write to us or to your dealer for one. You can purchase our goods from us direct, or from your nearest supply house. All supply houses have them in stock. Ask for Hamilton Goods, and see that you get them. Every article we make bears our stamp—*it is a guaranty of excellence.*



No. 6 PORTER'S EXTENSION FRONT STEEL-RUN CABINET.

THE HAMILTON MFG. CO., TWO RIVERS, WISCONSIN.



We Make Ink

and it is *all ink*—nothing but INK; and "it *works*"—that is one of its finest features. Black, blue, red, yellow—all the colors and shades—we keep 'em all. Write us for sample sheets.

Buffalo Printing Ink Works,

"Buffalo Inks always work." BUFFALO, N. Y.

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THE CRAMER CONTRAST PLATES.

Made specially for Photo-Mechanical Work, Line Drawings, and all work where the greatest Contrast is desirable.

Try them, and convince yourself that they are just the thing for Process Workers.

Full descriptive Catalogue sent free to any address on application. Manufactured by

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THE CHAMBERS PAPER FOLDING MACHINERY.



Quadruple Sixteen-Page Folding Machine....

This Self-Registering Folder will receive a sheet containing sixty-four pages, which it cuts apart, folds, and delivers in four separate signatures of sixteen pages each. It may be fed by hand or by an automatic feeding machine. Under favorable circumstances it has turned out over 100,000 signatures per day.

Manufactured by **CHAMBERS BROTHERS COMPANY,**
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Supplement. The Inland Printer. October, 1897.

Plates by Photo-Chromotype Engraving Co., Philadelphia, Pa.

ON THE SHERIDAN DRIVE.

Three-color half-tone reproduction of water-color painting by W. L. Wells.

Printed by The Henry O. Shepard Company on John Thomson Press Company's Colt's Armory Press. New York. Chicago. London.
See page 7.

White Enamel Cover Paper, embossed after printing, from James White & Co. 177 Monroe Street. Chicago.



Three-color Process Inks made by Charles Eagle Johnson & Co. Philadelphia. New York. Chicago. San Francisco.

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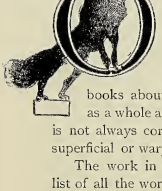
The Inland Printer

A TECHNICAL JOURNAL DEVOTED TO THE ART OF PRINTING.

VOL. XX — No. 1. CHICAGO, OCTOBER, 1897. TERMS { $2 per year, in advance. Single copies, 20 cents.

DISCRIMINATION IN THE USE OF WORDS.*

BY F. HORACE TEALL.



ONE of our most recent books on common misuse of words contains in its preface an assertion worthy of acceptation, and whose truth has not been sufficiently recognized. It is said that information acquired from books about language, even from the books that as a whole are generally accurate and authoritative, is not always correct, and that most of the books are superficial or warped by personal prejudice and whims.

The work in which this is found purports to be a list of all the words criticised in all the reputable books on verbal errors that came within its author's reach — he names thirty-three of them — "with 3,000 references and quotations, and the ruling of the dictionaries," and with the verdict of each author. What is promised is by no means fully given.

All the books on the subject seem to be characterized mainly by inadequacy of treatment, selection of topics without definite plan, and expression of mere personal notions. What the careful student most needs is the exposition of authoritative opinion and practice, especially where real authorities differ. As the alphabetical arrangement is almost universal in treatises on words, one of the matters most worthy of attention is the very first that would be treated if it were not commonly omitted. Discrimination between the proper uses of "a" and "an" is perplexing in many instances, yet the writer has never seen — even in a dictionary — a statement sufficiently clear to give a basis of choice in every instance.

It is because of such inadequacy in existing treatises that we have determined upon publishing a series of articles under the title given to this one. It is our purpose, not to descant upon every word that is ever misunderstood or misused, but to select a number of words that are likely to cause perplexity because of actual or possible difference of opinion as to their proper use. Many words are bothersome sometimes merely because some persons do not know as much as every one should know about them. They are generally defined accurately in the dictionaries, and the proper and profitable procedure for a person who really wishes to know about them is to consult a dictionary.

One of the locutions that are not sufficiently understood is "their several ways." A compositor had "three several" in his copy recently, and took it to the proofreader with the question, "What do you suppose should be here instead of 'several'?" He was very much surprised when told that the word was right as written. Another compositor asked for a geography when he wished a gazetteer. Still another asked if "bureaucracy" should not be "bureauocracy," saying that he asked because all the words he knew with such ending had "ocracy." These three compositors were not stupid or ignorant; they were just average men.

Erroneous notions about words are not uncommon among editors. One that is very common is particularly noticeable in the many stories of suffocation by gas that are printed in the newspapers. It is only when a person is killed that we find a statement of asphyxiation, as if one could not be asphyxiated without dying. One who is overcome by gas or choked in any way so as to be unconscious is asphyxiated. While this is nearly always fatal, many asphyxiated persons are resuscitated. The restriction of the word to extreme cases is not good. Lexicographers do not mention death in defining the words, except that Webster's International Dictionary speaks of "apparent death."

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In Rawlinson's "Moses, His Life and Times," it is said that Aaron felt "inexpressedly" shocked at Miriam's leprosy. Every one should know that the proper word is "inexpressibly." Supposing the word printed to be right, the sense would be that Aaron did not express his feeling; the real meaning is that he could not express it. Such errors as this in books are mainly due to inefficient proofreading.

How are the two forms of the indefinite article to be distinguished in use? The rule that "a" is to be used before a consonant and "an" before a vowel sound is commonly known, but opinions differ in the application of the rule. Webster's International Dictionary prefers "an historical," and "an" in all instances of faint or missing aspiration, but says only that it is often so used, not that it must be. The Standard and the Century say "a historical," etc., and say that the other usage is mainly English. In the Standard Dictionary we find "a herb," with aspiration, though the word "herb" is commonly pronounced as if spelled "erb." Another word whose initial is dropped by many speakers is "humble." Of course when this is thought right "an" should be used before it; but probably more good speakers aspirate the word and say "a humble." The dictionaries prefer aspiration. Thus we see that neither method of treating the words in question can truly be called error, so far as authorities are concerned; but it may be stated that American authorities strongly favor the use of "a" before any aspiration, even when the latter is faint.

"An one," "an union," and all similar uses of "an" are real errors, because the nouns begin with consonant sounds.

Sometimes the intended sense demands repetition of the article, to assure an understanding that two or more objects are spoken of, and not two or more qualifications of one object. Thus, "a brown and white coat" means one coat, and "a brown and a white coat" (or "a brown coat and a white coat") means two coats. Our example is merely the simplest that suggested itself, and the difference of sense is so obvious that very little thought is necessary for distinction; but it is adduced as typical, to exemplify a principle that is often violated in writing.

"Abbreviate" is defined in all the dictionaries without real differentiation from "abridge," "contract," "shorten," "epitomize," "curtail," "reduce," "condense," "cut down," or other similar words. Indeed, in the Century Dictionary one of its definitions is, "To make shorter by contraction or omission of a part." The same confusion appears in the treatment of nouns derived from these words; and this lack of discrimination undoubtedly arises from confusion in the use of the words, as in the following by Bacon: "It is one thing to abbreviate by contracting, another by cutting off."

Now, while abbreviating is literally shortening in any way, contracting is literally "drawing together," and one thing cannot be drawn "together"; if one thing is contracted, it is the ends (two parts) that are drawn. Consequently, "abbreviate" and "contract" are not literally synonymous. Such distinction, or its equivalent, exists between "abbreviate" and any of the other words instanced.

It is well worth while, for the sake of clearness, to distinguish the words carefully in use, even if no careful discrimination had been made already. But it is not unlikely that sufficient research would prove beyond cavil that such distinction as that which follows is made by careful writers.

We should say that we abbreviate only when we cut off a part, whether the beginning or the ending, and it would be better to restrict the word by applying it only to the shortening of a word. If we make a writing shorter we abridge, condense, epitomize, or cut it down, according to circumstances more or less fixedly indicating the proper choice of a word. Yet, when anything is said to be abbreviated, meaning simply that it is made shorter, it cannot truthfully be said that the word is used erroneously; the fault is ambiguity, and it is a real fault, though not a real error.

(To be continued.)

Written for THE INLAND PRINTER.

THE PROPRIETOR BECOMES A TOURIST.

NO. IV.—BY ARTHUR K. TAYLOR.

THE old man whom I referred to in my last letter was so thoroughly worn out and disheartened that he was in a condition and position to accede to almost any plan which might be proposed for the betterment of either his bodily or financial conditions. Upon my giving to him an inkling of my true position, and showing my desire to do what I could for him, he readily assented to turn the whole concern over to my management, to do with it as I saw fit, even to the point of disposing of it. He sorrowfully admitted that as he was then situated he was barely able to support himself, and as he was getting old he could not expect to work much longer.

Providing him with a railroad ticket and sufficient money to last for a two months' trip to the country, the old man was sent to one of the country places where I had stopped while I was rusticating such a short time previously. His gratitude as he thanked me for my unusual interest was touching to see, and amply repaid me for whatever effort I might be called upon to put forth in his behalf. He promised to write to me in his absence.

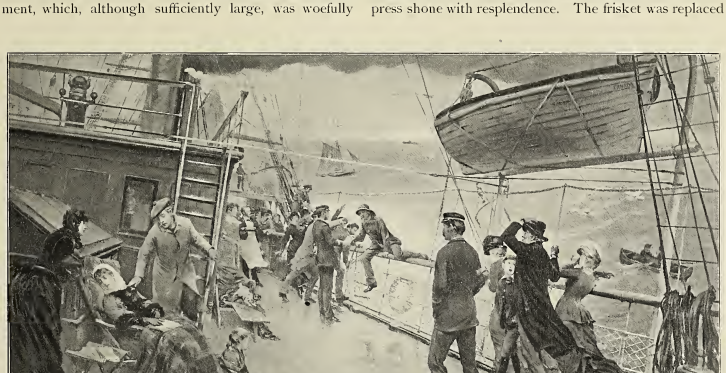
After seeing the proprietor off, I returned to the office of which I was now the sole manager with power to act in whatever capacity I saw fit.

A casual survey of the office brought to light an old Washington hand press which appeared not to have been used for some time, an old foot power quarter-medium job press, and a considerable quantity of type, both body and job. The type was all much the worse for wear, and much of it was wanting in sorts. My first official act was the purchase of a strong small store box at the modest outlay of 5 cents. Into this box was

ruthlessly dumped about fifteen fonts of type — spaces, quads and all — after I had found that they were not cast on the point system. The box was promptly nailed up and carted off to the station, having been addressed to a type foundry where I had an account.

A dozen fonts of type were then ordered, being careful to select plain faces which would not go out of style soon and which would wear well.

As stated previously, the location of the office was good, the building being but a short distance from the main street of the town. The office was in the basement, which, although sufficiently large, was woefully



From painting by Henry Bacon.

THE ARRIVAL OF THE PILOT.

wanting in light, which is almost as necessary for the conduct of the printing business as money. The room on the first floor in the front of the building was vacant, and upon inquiry of the landlord it was found that it could be rented for a reasonable rental. I decided to lease it, and in doing so put the landlord's fears at rest by paying three months' rent in advance.

Next a carpenter was found who constructed a light wooden partition, making an inclosure of about one-fourth of the original room to serve as an office. The front door opened directly into this office, and the window opening into it was left as it originally was, but the windows looking out from the room which was to serve as the workroom were each treated to a coat of white paint over each pane of glass. This served as a check to the curious and did not materially lessen their efficiency for the purpose of lighting the room.

In the next few days I sorted out from the plant what I thought worth saving and disposed of the remainder. The old type which was sent to the type foundry made a considerable credit for the purchase of new type or other material.

I found upon correspondence with the secondhand dealers that the Washington hand press would not net much after the necessary repairs were made and the freight was paid. While trying to decide what disposal was to be made of it, an idea for its use presented itself to me, and the idea was acted upon. A local painter was procured who gave it a coat of bronze such as is used by plumbers in covering steam pipes, and the old press shone with resplendence. The frisket was replaced by a board just fitting the frame. On this board a neat plain sign was painted :

ISAAC LONGWOOD,
PRINTER.
Established
1848.

The last line caused me considerable thought. I made inquiries concerning the age of the rival office of the town, and found that it was of comparatively recent origin, and as everybody knew that Isaac was an old man I concluded that I had set the date back sufficiently far to acquaint the public with the fact that Isaac "had come to stay." The back of the frisket I had painted with the same words, but as they would have appeared had they been caused by an offsetted impression. The result was at once striking and realistic. When the moving and alterations in the office were done I had my sign moved out on the pavement and erected on a platform. Some folks, who had not

yet heard of the old man's having left town, when they saw the old press in its gay attire at once circulated the report that the old man's mind had failed him, and that he was preparing his old press to share with him a glorious hereafter.

(To be continued.)

Written for THE INLAND PRINTER.

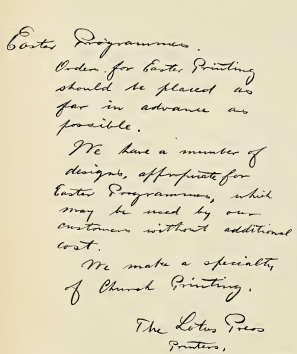
DESIGNING A PIECE OF PRINTING.

BY PAUL NATHAN, OF THE LOTUS PRESS.

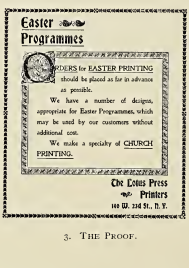
THE job compositor who can with pencil and paper quickly lay out a rough design of a piece of printing has an immense advantage over his fellow-workmen. He can in this way make every minute of his time profitable to his employer, and he can earn a larger salary than the average journeyman. There will be no need of setting the work to find that it is unsatisfactory to the customer. A job that will require hours to set can be roughly sketched in a few minutes and altered with an eraser instead of distributing the type and resetting the job. Without the necessary training and instruction the compositor would find it impossible to handle his work in this manner, but the great advantage would amply compensate him for any time spent in learning to master it.

THE INLAND PRINTER has asked me to give a practical illustration of the way we handle our orders. To do this I have taken a little Easter circular and give a reproduction of (1) the original copy, (2) the lay-out, and (3) the proof; the finished work the reader must try in picture to his mind's eye. All the ornaments, rules and borders were printed in gold, and the type matter in light olive-green on a white wedding paper, size of sheet 5¾ by 6½ inches, with a half inch margin all around. It will be noticed that the design and colors are particularly appropriate. The selection of the type is suitable to the subject and the colors are adapted to Easter. The matter was not specially written to suit the design — the design was made to accommodate the matter. We wanted to send a reminder to the churches and we wrote it simply and to the point. Had it been a circular intended for some other field it would have been differently treated, although it might have contained the same number of lines and words. The pencil sketch gave a very fair idea of the proportions and general design of the finished work, and any customer could readily understand at a glance if he was shown by a specimen book what was meant by "Bradley" and "Jenson" and the kind of border and ornaments that were intended to be used. In laying out the work for his own guidance, the compositor would not need to give so much attention to the writing out of the details; he would only require to indicate the relative positions and approximate proportions of the different parts of the job. In designing the work for another compositor, however, it would be necessary to do it more carefully. In our place the work is all designed before it is given to the compositor. In this way we can maintain the standard of our work and we do not have to trust to the judgment of the compositor. It is necessary for us to designate all the details.

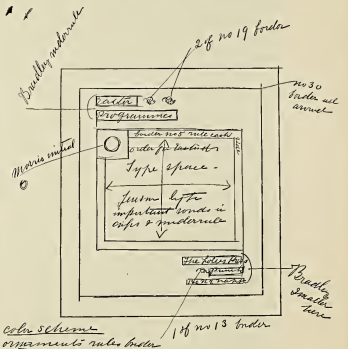
Appropriateness of type and color are very essential in artistic printing. The simple fact that a certain combination of colors is pleasing to the eye is not always sufficient warrant for using it — there are occasions when certain colors are perfectly correct and anything different would be extremely unsuitable. The appropriate selection, also, of type and ornaments is often very essential and adds that little touch of skill that easily distinguishes the artistic from the commonplace. There are some



1. THE ORIGINAL COPY.



3. THE PROOF.



2. THE LAY-OUT.

types and ornaments (as well as some colors) that might be called neutral, that are adaptable to nearly all kinds of work, but the printer who must confine his efforts to a limited field because of a lack of knowledge is seriously handicapped. There will always be a sameness about his work and he will find himself in a "rut." His customers will tire of getting the same general style and perhaps seek elsewhere for a change. The young printer who wants to learn how to "lay out" his work artistically must learn that there are no "short cuts" to art. He must compare good work with ordinary work and try to find out what it is that makes the difference; a knowledge of drawing is essential; a study of harmony and contrast of colors is necessary; the eye must be cultivated to estimate proportion, balance and symmetry. Because it requires application and study is one reason why there are not more tasteful printers, and also a good reason why it will profit any ambitious printer to give his time to acquiring the necessary "know how"—it pays employer and employe.

Written for THE INLAND PRINTER.

ELECTROTYPING — THE BATH.

NO. V.—BY C. S. PARTRIDGE.

THE depositing bath for electrotyping in copper consists of a solution of blue vitriol acidulated with sulphuric acid. Copper sulphate, blue vitriol, or blue stone, as it is variously termed, forms crystals which when unadulterated are pure blue in color and cannot be mistaken for any other chemical. A green tinge indicates the presence of sulphate of iron and should be rejected. While the color is a sufficient guide to the

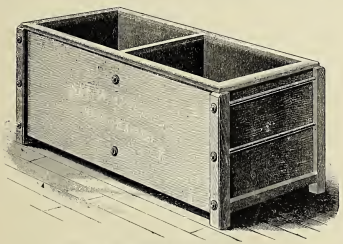


FIG. 4.—ELECTROTYPER'S DEPOSITING VAT.

purity of the sulphate it may be further tested by boiling a small quantity of the solution with a little nitric acid and adding spirits of ammonia in excess. The presence of iron will be indicated by brown flakes. Distilled water or filtered rain water should, if possible, be used in making the solution. If rain or distilled water cannot be conveniently obtained, well or lake water will answer, but should always be thoroughly boiled and filtered.

Sulphuric acid (oil of vitriol) for acidulating the solution should be used pure and concentrated. The crude acid contains arsenic which renders it unfit for use in electrotyping solutions. The pure acid has a specific gravity of 1.84. It may be recognized by mixing one part with twenty-five parts of distilled water and compounding with a few drops of barium chloride, when a white precipitate will be formed. In diluting acid with water it should always be added to the water very slowly and with constant stirring, as the heat generated by the contact of the acid and water might otherwise be sufficient to cause a dangerous explosion. Sulphuric acid is exceedingly corrosive and should always be kept in glass bottles or carboys.

The copper solution is the least troublesome of all electrolytes. While some baths require accurate proportionment, the use of distilled water, and even an exact degree of temperature for their successful operation, the copper bath may be widely varied in proportion and will work well under considerable variation of temperature. Nevertheless, there are certain limits of proportionment which must be observed to obtain rapid deposition of a good quality of copper; for, while the rate of deposition depends very largely on the strength of current, it is essential that the solution be constituted to work in harmony with the current. The essential qualities of the solution are to present the least possible resistance to the electric current and to dissolve the anode with the same rapidity with which the copper from the solution is deposited on the cathode. A solution of copper sulphate without the addition of acid will conduct electricity, but its resistance is such that a very strong current is required to overcome it. Von Hübl found that the minimum current density per square foot of cathode in a fifteen-per-cent blue vitriol solution without acidulation is 24.1 amperes, while the same solution with six per cent sulphuric acid added required but 13.9 amperes. But while it is thus shown that the addition of sulphuric acid lessens the resistance of the solution, there remains a wide difference of opinion as to the maximum quantity of acid which may be employed to advantage.

It is not difficult to prepare a solution which with a moderate current will deposit copper of good quality at a moderate speed. As an evidence of this fact it may be stated that it would be difficult to find two solutions exactly similar, the variations extending from twelve to twenty-two per cent blue vitriol, and from two to eight per cent acid. However, there is no question but that a moderately rich solution is preferable and even necessary for rapid work. A solution poor in copper will deposit quickly, but the shells are apt to be porous and granular. On the other hand, a solution too rich in copper will deposit slowly and in crystalline form. Deposits of this nature are specially noticeable when a weak current is employed, and it is also noteworthy that a poor solution is much more apt to produce granular deposits when the current is strong. From these facts it appears that a richer solution may be employed with a strong than with a weak current. Almost any kind of a solution, within reasonable limits, will do good

work if the current strength is adapted to work in harmony with it. That is to say, by observing the quality of copper deposited and increasing or decreasing the current strength as the conditions demand. For instance, if a pulverulent deposit is obtained it is an indication that the current is too strong or the solution too weak, and the defect may be most easily remedied by reducing the current strength either by means of a switchboard or by decreasing the speed of the dynamo. On the other hand, a crystalline, brittle deposit indicates a weak current or a rich solution, and may be remedied by increasing the dynamo speed. However, if rapid deposition is desired the solution must be constituted to work with a strong current, and defects in the deposit should be remedied, so far as possible, by changing the solution rather than the dynamo, inasmuch as a reduction in the speed of the machine would retard the rate of deposition. Of course, there are well-defined limits to the current strength which may be effectively employed with any solution, and it should be the object of the operator to determine the highest effective point of harmony between the two. With the bath at rest, a fourteen to sixteen per cent solution acidulated with two to three per cent sulphuric acid and a current density of fifteen to eighteen amperes per square foot has been found most satisfactory. An agitated solution may be made somewhat richer if a stronger current be employed, say eighteen to twenty per cent blue vitriol and three to six per cent acid.

The depositing vat for the copper solution should be solidly constructed of pine or whitewood planks bolted together and lined with sheet lead united at the corners by "burning" or melting the sheets together. Soldering will not answer, as the acid in the solution will attack the solder, and soon eat its way through. The vat should preferably be partitioned into two compartments, in order that the dynamo may be operated in series, as previously described. It is essential also that the vat shall be of ample size. The resistance presented to the electric current by the solution is enormous, and only a great area will compensate for its lack of conductivity. At least 100 gallons of solution should be provided for each twenty feet of cathode surface exposed. A convenient size and shape of depositing vat is shown in Fig. 4. The length is 60 inches, width 30 inches, and depth 26 inches. It will contain about 200 gallons of solution, and will accommodate about ten cases of average size in each compartment.

In mixing the solution the vat should be about two-thirds filled with rain, distilled or boiled water. The blue vitriol may be conveniently dissolved by suspending it in cheese-cloth bags just under the surface of the water. As the water becomes saturated it will sink to the bottom of the vat, and should be frequently stirred and tested with a Baüme hydrometer. When 14 or 15 degrees is indicated on the instrument the bags of vitriol may be removed and sulphuric acid added to the solution, with constant stirring, until the reading of the hydrometer is increased two or three degrees. This solution will work well with a moderate current. If the current strength is more than 20 amperes per square foot, the solution may be enriched by the addition of blue vitriol to the extent of two or three degrees, and if required as many degrees of acid may also be added.

The solution should be well stirred, and may be used at once, although it usually works better after standing a few days.

(To be continued.)

Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.*

NO. VI.—BY ERNEST KNAUFFT,

Editor of the *Art Student* and Director of the Chautauqua Society of Fine Arts.

IT is difficult for the amateur to realize the value of a line as fully as the art student realizes it. We give an illustration of the first laying in or placing of a figure, as done in the Parisian art schools. The student who works for months and months in this manner sees a meaning in an artist's lines that the casual observer misses. Here, for example, all the lines on the arm represent swellings which are not merely temporary but are organic, belonging to every arm. So also with the cross lines on the abdomen; they are not as one might expect, chance lines, but divide the trunk into organic parts. Any figure taking this pose would show some such lines, or rather the body would divide itself into some such parts which would produce the wrinkles which these lines represent; no matter whether he were older or younger, stouter or thinner, the markings would be in about the same place. When we come to the analyzation of the human face this fact of representing parts of the body by lines that are not outlines — i. e., not contour lines — will be still clearer to you. Now, the point we want to make is that the method of "placing" objects, recommended in the last chapter, is not a mere process of procedure in drawing, but is quite as important a mental training as the making of the most intricate outline—in fact, for the printer-draftsman it is more important than the latter. If you wish to make a poster design, it is better that you should know how to place "the elements" of a branch of oak or ivy than that you should draw the veination of the leaves or the delicate modeling of the stems, because if printed in flat tones it is the big characteristics — showing the difference between an ivy leaf and an oak leaf — that you need to secure. Therefore, in all your preliminary sketching do not work carelessly, because you are finally going to rub out your placing lines; but rather try to see how much likeness to the object you can get by the most economical means in your very placing of the object. In the man's arm, for example, even the inexperienced draftsman, who might not see the correctness of the drawing in the man's trunk, can realize that we have here the swelling of the deltoid, the curve of the biceps, the extreme width at the elbow, and the inside lines which mark bones and

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muscles at the elbow; all of which represent the synthesis of *the* human arm, though perhaps not the similitude of any *one* arm. Were you, with an artist companion, looking over a collection of drawings by the masters you would be surprised at his delight in many drawings that were carried little further than this study of an arm. The Japanese are celebrated for their synthetic drawing; they have the ability to make a spot of green that is not a lily leaf in all its intricate detail, but which has all the characteristics of a lily leaf which distinguish it from every other kind of leaf, stand for a perfect lily leaf.

If you will turn to the Grasset design we published you will realize that his wisteria is by no means a complete floral drawing, but simply gives the characteristics of the wisteria in its silhouette. Here you see we revert to the subject of our first chapter, and recommend that in placing your objects you think of them as silhouettes. This wisteria design suggests another help for the beginner. The flower itself in its entirety takes the form in nature of a cone, which in silhouette is a triangle; and since geometrical forms are more easily analyzed than natural forms, it might be well for you to train yourself to notice if an object takes the general form of a quadrangle or a rectangle, a triangle or a polygon. Branches of trees can frequently be mapped out in triangles or polygons with not more than five or six sides, that are very easy to recognize.

We have made a tracing of the pine trees by Mr. Herkomer, in which we have mapped out the branches into polygons, A, B and C. The lines D E and F G are added to suggest how the tree trunks are first put in as axes, F G being compared with the plumb-line P. W, X, Y, Z suggest a quadrangle, into which the whole tree could first be placed.

We wish to say, however, that we do not consider it advisable to reduce freehand drawings to geometrical forms to too great an extent. The art student in Paris



Diagram No. 1.

Showing method of beginning Grasset's Typographical Ornament, given on page 292, June issue. A, B, C, D represent a rectangle to contain the whole group. E represents a triangle to contain the spray of flowers; F, a polygon to contain a branch of leaves.

does not think of his model as a combination of cubes and cylinders, but as a human figure; nor when he leaves the atelier does he consider a tree as a combination of cylinders and cones, but as an oak tree, or a maple or a pine; and whether his drawing is a moment's jotting in a sketch-book, or a week's study on canvas, he tries to get as much of the characteristics of the pine tree or the oak, in the moment or in the week, as his perceptions will allow.

You would be surprised, if you practiced this method for a few months, to see how much meaning these first

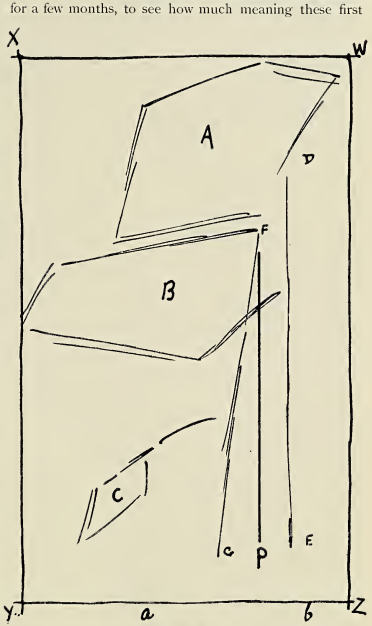


Diagram No. 2.

Showing method of beginning Herkomer's Study of Pine Trees, given on page 536, August issue. W, X, Y, Z represent a rectangle to contain the whole group; A, B, C, polygons to contain the three branches; D, E, the vertical axis of the trunk; F, G, the axis of the oblique one, the angle at which it tips being obtained by comparing it to plumb-line P.

polygons will have to you. If you will map out an elm tree, for example, and then turn to our diagram No. 2, you will instantly recognize that the forms A, B, C, could never be intended for an elm. This negative recognition would be followed by positive recognition, and you would guess at least, if you were not sure, that, in a sketch of a sea coast, certain polygons put more on one side of a line than on the other, which represented a tree trunk, were meant for the branches of a pine!

(*To be continued.*)

It is stated that the only successful machine for printing from type on a rotary web machine is now on exhibition at the Leipsic Industrial Exhibition.



THE ENGAGEMENT RING.

Halftone engraving from photograph by
FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY,
Chicago.
Duplicate plates for sale.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

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EDMUND H. MORSE, Manager.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not to confer favors in business sheets intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the toys or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. PENROSE & CO., 44 Rue Notre Dame des Champs, Paris, France.

VOLUME TWENTY.

THE INLAND PRINTER begins a new volume with the present number. Representing a craft that is preservative of other crafts and arts, this journal has sought to make itself a representative not only of the best things in the arts of printing, but of the best methods of trade journalism. It is not too much to say that no printing trade journal in all the history of the art has attained the circulation in quantity and in quality which THE INLAND PRINTER now possesses, and has possessed of late years. In every department careful effort has been made to make the paper a source of reliable information on the technic of the trades represented, and an exploitant of the most satisfactory business methods. By these means it has come to be recognized as a necessity in the printing office, and a reference book without a rival. For some years past, each volume has been marked by the commencement of some new department, some plan to assist the printer or editor, and this year is no exception to the rule. For the use of editors, the column of newspaper gossip will hereafter be devoted to newspaper gossip and criticism, in charge of a practical newspaper man, who will criticise and advise on all specimens of newspapers submitted for that purpose. Specific criticism will be made as concise as possible, and editors and publishers desiring to avail themselves of this service are requested to comply with the rules set forth in the appropriate column in this issue. With the months that are coming to make up Volume XX, THE INLAND PRINTER confidently promises sufficient of novelty, of interest and of value to justify everyone, however remotely connected with the printing arts, to become subscribers of "the leading trade journal of the world in the printing industry."

THE ART POSTER AS AN ADVERTISEMENT.

IN his notes on "posters and the newer movement," Mr. Percival Pollard calls attention to the efforts that advertisers in France are making to protect themselves from the poster collectors and the dealers and bill stickers who work into their hands. With the poster craze it did not take long for the bill stickers and others, in whose hands posters were placed for the purpose of advertising, to discover that they had a commercial value, and instead of honestly carrying out the purpose for which the posters were placed in their hands, they sold them, a species of theft reprehensible in both seller and collector. The poster is designed to sell goods, to make announcements, and whatever may interfere with this purpose makes it a failure to those who made it—not to the artist perhaps, but to the man who gave the artist the stimulus of Dollars. It is a question if a too attractive poster really gives returns to the advertiser—in the words of the advertisement writer, it is doubtful if they have that subtle influence called "pull." If the poster is beautifully made, the advertisement is regarded as an offense, just as much as advertisements painted on the rocks around the Thousand Islands or any of our beautiful resorts. The

poster artist who is not so lost in art as to despise the aim of the man who employs him, and combines his talent with enough commercialism to make the poster fulfill the object for which it is supposed to be made, is more worthy the patronage of advertisers than the maker of decorative drawings, which are distributed by the guileless merchant, forced without his knowledge to become a patron of the arts at the expense of his advertising account.

THE NASHVILLE CONVENTIONS.

THE meeting in Nashville, Tennessee, of the United Typothetæ of America, the Photo-Engravers' Association and the Electrotypers' Associations offers valuable opportunities for these organizations to become well acquainted and in sympathy with the aims and purposes of each other. Some printers are probably members of the photo-engravers' and electrotypers' societies, and some engravers and electrotypers are members of the United Typothetæ, and there will no doubt be missionaries in this good work. The assembly of these important societies in the same city and at the same time may be found a precedent of so much value that it may become an unwritten law for the societies to meet in this way hereafter. The vitality and usefulness of the United Typothetæ is uneven to a marked degree, which is all the more to be regretted, as its power for good is more extensive than seems to be generally appreciated. Some of the local societies have not held a meeting in months, while others hold regular meetings and have programmes of great practical value mingled with much social enjoyment. It is anticipated that some plan of general awakening will be propounded at the convention, and we hope with radical benefit.

The amalgamation of the photo-engravers and electrotypers seems to be a natural thing. Beyond the perfecting of the coalition, and of planning a more thorough organization for the future, little can be anticipated of what will be done in a business way at the convention. The officials are enthusiastic and a vigorous programme will be laid out to correct present trade abuses. The social features attending the meetings will be of a character to please the most exacting, and there is every indication that the meeting in Nashville will be memorable to the several associations.

A GERMAN REPORT ON AMERICAN PRINTING.

THERE has been published by Mr. C. Hofman, of Berlin, the editor of the *Papier-Zeitung*, a series of articles about the American printing industry. Much interest has been manifested in the articles in Germany, and there is no doubt that they have also been of interest to American readers. The collected articles have appeared in book form. The author, Mr. E. Wentscher, of Berlin, is an expert in the printing and allied arts, and as one of the officials of the German empire patent office was delegated in 1893 to the World's Columbian Exposition. The report is a most comprehensive one, covering all classes of machinery, devices and methods. The author pays a high tribute to American printing and printing mechanisms, and asserts the superiority of American methods to those that obtain in Europe, claiming he is not alone in this opinion, but that the same views have been brought home by competent experts, visitors to the great fair. He urges upon German printers and manufacturers a study of the American methods and mechanisms, and has, we are told, been successful in arousing much interest in the typesetting machinery and in the varied types of American printing presses. In furtherance of this design we learn that Mr. Wentscher has resigned his position in the German Patent Office, and has established himself as a patent attorney and promoter, with a special view to the introduction of American machines, devices and methods as applied in the graphic arts. This very unusual American practice is somewhat of a novelty in the fatherland, and thus Mr. Wentscher stands *solus* in his particular field.

THE SO-CALLED COLOR PHOTOGRAPHY.

THE method devised by M. Chassagne for coloring photographs, while giving beautiful results, bears no scientific relation to color-photography, which seems to be as far from realization as the philosopher's stone or the elixir of perpetual youth. Herr Oberlieutenant G. Pezzighelli, an authority on photography in Europe, relates his observations in the *Photographischen Correspondence* regarding the subject, and declares that the process is void of any scientific groundwork, and is merely a coloring process, well devised and simple in execution. It is capable of many beautiful effects, attainable in relatively short time, not possible by any other method known to date in coloring on albumen, as it leaves no trace of manipulation upon the surface of the picture, which retains all the gloss of the albumen paper. A filtering or extraction of certain colors through separate parts of the picture does absolutely not take place. As silver prints are colored so also can carbon or photo-process prints be colored, but not platinum prints, as traces of metallic combinations, retained in the paper, will change, as the operator stated, the green into a red color. M. Chassagne employed a well-trained young lady, who colored the pictures with a dexterity well-nigh magical, leaving the "authorities" in London, and the professors of the Sorbonne in Paris, in the dark upon her part in the demonstrations. M. Chassagne himself is not versed in the technic of the operation, as he inherited the prescriptions for the preparation of the liquids from Dausac, but he is reaping large sums from the sale of royalties in different countries, he retaining the secrets of the combinations. The process of treating the prints is, of course, no secret. At first the albumen picture is brushed over with an odorless, straw-colored liquid resembling albumen. This makes the coating alive to absorb color, and is repeatedly used during the coloring to keep the picture moist, as well as in the colors. The colors are blue, red and yellowish-green, the blue

resembling blue ink and the red resembling red ink, or eosin, but without metallic reflex. The blue is spread in a thin solution over the entire picture, and is retained everywhere. All parts intended to remain blue, according to the original of the photograph, are covered and strengthened several times. Then the red is applied and finally the yellowish-green. The colors can be superimposed, or mixed in liquid to form secondaries and tertiaries. Then follows the retouching and sharpening of various parts with the brush, containing the primaries or mixtures of them. In expert hands the work progresses very rapidly. A quarter-life portrait was made in the presence of Mr. E. F. Wagner, of New York, to whom we are indebted for the foregoing particulars, and a very successful result was obtained in twenty-five minutes. As the colors are very transparent, dark photographs cannot well be used, this method being the same as any other mode of glazing. Accurate work requires hours of labor, and many fine examples of reproductions of fine paintings have been shown by this method. The Chassagne color photography thus finds its true level as a very neat coloring process.

PRIZE JOB COMPETITION.

ON another page will be found the report of Mr. Ed S. Ralph, who was selected to award the prizes in the job competition announced in THE INLAND PRINTER of last July. Mr. Ralph has given much time and thoughtful consideration to the task, and has met his arduous duties in a most satisfactory and gratifying manner. There were 134 competitors, and the specimens represented the greatest variety of work. They came from all parts of the Union, from Maine to California, from Canada to the Gulf, and some from England. The great difference in the character of the specimens made the task of making the awards an exceedingly difficult one, and the conscientious care which Mr. Ralph has bestowed on the work has the appreciation of THE INLAND PRINTER, and of the contestants, without doubt, as well.

ANALYSES OF DECORATIVE PRINTING.

AN encouraging indication of the advance of technical knowledge among job printers is the effort observable among them to analyze their work according to the laws of decorative art. While the advantages of instruction in the principles of decorative art is obtainable at a very cheap rate at public institutions in most of our large cities and in many of our towns, it is undeniable that it is very rare for a printer to avail himself of this advantage. Those who do attend classes for the study of decorative art do so with a design to quit the business of printing, and take up the calling of designing and illustrating. The trade press is responsible for the tendency of printers to study the laws of decorative composition, but the advantages of the schools have not been placed before printers as they should. In these days of sharp competition it is regrettable that so many young craftsmen should spend years in the painful effort to learn the art side of printing from the traditions of the craft or of the shop, when a few hours each week under competent teachers would place them on a foundation of art knowledge with nothing to unlearn, as in the case of the rule-of-thumb instruction afforded by indifferent or incompetent foremen or employers.

THE CHEAP PRINTER.

WHAT shall we do about the cheap printer? Shall we educate him up to a higher standard, or shall we leave him, and give our attention to the public, and try to educate it? If we educate — or try to educate — the cheap printer, we run the danger of making him a more formidable enemy to the trade. We simply give him better ammunition, so to speak. It might be easier to educate the public, by protesting to the users of bad and cheap printing. Self-interest would seem to come to aid such protest. Here is an example from the city of Nashville, where the United Typothetæ will soon convene to deliberate upon the good of the trade. It is a reduction from a 6 by 9 dodger, and is not so bad as many examples received at this office. Professor De Lamorton appeals to a class supposed to be able to pay individually from $5 to $160 in tuition fees, yet has so little penetration as to introduce himself and his assistant by a circular so mean and illiterate as to stultify himself as a man of taste, and tending to do his business more harm than good. While Professor De Lamorton is undoubtedly both a skilled and able artist in his business, his circular points the other way. When the users of this class of printing are made recipients of letters courteously pointing

WILL OPEN

September Fifteenth

Prof. O. H. de Lamortons Famous. Garment Cutting

Academy.

No. 153½, N. Spruce St. Nashville, Tenn.

——Near Wards Cemenary.——

PROF. O. H. DE LAMORTON, of *Paris France*, Has secured Madam W M Edmunds. survice, as Principal Teacher in the sewing school

MADAM EDMUNDS, is one of Chicagos Famous Elite Dress Makers, having had many years of experience in such buisness, she is Par Excelent as a teacher of the scientific arts of Garment Cutting Prof. O. H. de Lamorton will often deliver a lecture to the school on the said arts and impart to them much VALUABLE information not-else-where-abtainable.

Gents Garments Cutting Course 160,dollars Complete. *Ladies and Children Garment Cutting Course* complet only

five dollars

Tailor Square and books inclued,

this is a special offer holding good only for the first four opening week which time the price of above will be *seven dollars*, Sewing Lessons *five dollars* extra for a three months course, or *eight dollars* extra for a 6 month course. Position secured for all competetent Graduates that receives a full Graduating Diploma.

Diplomas granted to all scholars. Ladies call and Investigate for your selves and see our school and display of Drafting and etc

we are Yours Truly

PROF. O. H. DE LAMORTON., of *Paris France* and

MADAM W M EDMUNDS., of *Chicago, Ill.*

out such business errors to them, some little impress may be made upon the cheap printer. Any printer has the right of protest against bad work. Let the protest be to the customer, and let it be fair and honest and courteous.

PRINTERS MAKE A SUCCESS OF CO-OPERATION.

PARAGRAPHS have been going the rounds of the press describing the operations of several coöperative societies of printers in England that have for a number of years been doing a successful business. They have not excited more than passing interest, because the methods by which they were conducted have been little understood. Indeed, to many, coöperation itself has been regarded as a somewhat ideal scheme that might work in the industrial society of the future, but which could not practically adapt itself to the strenuous conditions of today. It is, therefore, a bit of a surprise to Americans and to American printers to learn that for nearly three years a coöperative printing office has been successfully carried on under their very noses. Upon solicitation THE INLAND PRINTER has kindly been provided by the management with information about the inner workings of the business which will doubtless be of great interest to the craft.

The history of the Coöperative Printing Society of Cambridge, Massachusetts, began in March, 1894, when the first purchase of type was made with which to print the *Prospect Union Review*. The presswork was done outside until March, 1895, when a Scott cylinder press was purchased. Since that time there has been constant expansion and development. It now employs twelve workers, of which eight are members of the coöperative society and partake of its benefits. The society was incorporated under the laws of Massachusetts in 1896, previous to which the printing office was operated under the auspices of the Cambridge Coöperative Society. The accounts, however, have been kept distinct, so that it is possible to determine the financial progress of the plant for about three years.

That it has been a success is evident from this statement drawn off from the books of the society :

1895 (nine months).

RECEIVED.		PAID.	
Business done	$3,759.04	Rent	$ 226.43
		Wages	2,436.10
		Paper, light, power, taxes, etc	234.60
		Depreciation of plant	246.15
		Sinking fund	33.11
		Interest on capital at 6 per cent	101.45
		Net profit to customers, employes, and educational fund	484.20
Total	$3,759.04	Total	$3,759.04

1896.

Business done	$9,763.45	Rent	$ 500.00
		Wages	6,354.69
		Paper, light, power, taxes, etc	2,187.40
		Depreciation of plant	178.91
		Sinking fund	82.89
		Interest on capital at 6 per cent	323.70
		Net profit to employes, etc	135.86
Total	$9,763.45	Total	$9,763.45

This is an increase of between $5,000 and $6,000 a year, and it is stated that the office has been crowded with work since the first of this year. Additional capital is now sought for to enable the society to handle larger contracts. At the outset the workmen had no capital and had to borrow about $7,000, upon which they now pay interest at six per cent. Notwithstanding this financial growth, Mr. Weatherly, a member of the society and editor of the *American Coöperative News*, writing to THE INLAND PRINTER, utters this note of warning : "From our success we wish no one to get the idea that coöperative production is an easy matter. We place first in importance at present, distributive coöperation; for when we have a strong and united body of coöperative consumers the question of production will be comparatively easy."

The plan of disbursements is of course the keynote to the undertaking and called for the utmost care in its arrangement. The scale as adopted and used provides, first, for the general expenses, in which wages is the first item, and, second, for the distribution of the profits to shareholders and to employes, customers, etc. This is shown more plainly below :

1. Wages.
2. General expenses : rent, heat, light, taxes, insurance, interest on loan capital, electric power, telephone, material, depreciation of plant.
3. Profit :
 (*a*) 10 per cent of this amount to sinking fund.
 (*b*) An amount equal to 6 per cent interest annually on share capital, to shareholders.
4. Of the remainder :
 (*a*) 25 per cent to reserve fund.
 (*b*) 40 per cent to employes.
 (*c*) 30 per cent to customers.
 (*d*) 5 per cent to educational and provident fund.

Wages are paid at the union rate, but the employes also receive forty per cent of the net profits. All employes share alike in the profits, the society having decided that difference in productive power is measured in the difference in wages and that the profit resulting from the combined faithfulness of all employes should be divided equally. The participation of customers in the profits paves the way for that coöperative consumption which is considered so essential to the success of the enterprise. The balance sheet is issued and interest paid and profits divided in January and July of each year.

To become a permanent employe, a printer must have twenty-five shares of stock in the society, valued at $10 a share, or he must agree to allow his profits to accumulate until he owns that number of shares. The employe must also have been in the service of the society for six successive months and have passed the coöperative service examinations. A dividend of six per cent is paid annually on the share capital and each shareholder is entitled to one vote in the conduct of the society.

The management is vested in a board of eight directors elected by the members. A business committee of three of the directors pass upon all jobs in excess of $50 and a committee on plant gives its approval on all additions to the plant exceeding $10. An educational committee of three has charge of the provident fund

and social features. Foremen are appointed by the board and have the power to hire and discharge employes in their respective departments, but if they discharge permanent employes the latter have the right of appeal to the board. The board also acts upon all questions relating to the hours of labor and wages, but the working week is limited to fifty-five hours.

This is in a large sense an experiment. But it is a voluntary coöperative enterprise on the part of printers to help themselves. They have, of course, the advantage of proximity to a great university and of help from keen and sympathetic minds who are wrestling with the problem of the age — equitable distribution. Printers everywhere will watch with deep interest the practical working out of this question as undertaken by their fellow-craftsmen at Cambridge. Its continued success may have great bearing on the future of the industry.

COURAGE FOR SUCCESS.

COURAGE is a factor in success, too quickly lost sight of. It is, of course, not well to be so self-reliant as to ignore the preparation that fits for success in any walk of life, but to weigh chances too long and hesitatingly frequently allows the tide that leads to fortune to ebb beyond the reach. Mr. W. S. Harwood, writing from the exposition at Stockholm, Sweden, to the Chicago *Record*, gives a picture of a hesitating young Swedish artist which is representative of the plight of many young men. He says:

"Around a corner of the street stands the printing house of old Stockholm. The printing wasn't done just as it is today in the year of grace 1593. The quaint furnishings of this print shop are not original, but they are an exact reproduction of those which were in vogue three hundred years ago, when printing was young. The young man who shows the sights of the office is a sketcher as well, and he will do you your portrait in blue crayon on white paper as cleverly as the sculptor will putty up your face in plaster. I made a photograph of the interior of his shop for the *Record*, and then he would not be satisfied until he had sketched me in return — and right cleverly he did it. I take it this young man in his gay sixteenth century costume, with his cardinal stockings and his pointed beard and his plumed hat, was, in his matter-of-fact clothes, a type of a good deal that we shall see in foreign lands, a type of the conservatism, or shall we call it the timidity, of these people who live under the king. He had had two years' study in the art schools of Stockholm; he showed me some really creditable work in etching and oil — after he had modestly waited until the crowd thinned out. He was capable evidently of doing much better work than he was doing, but when we talked about Paris, the one goal of his artistic ambition — then he was timid, he feared he could not get along — he would so dearly love to go — but he couldn't afford to — sometime, maybe; not yet, not yet. The young fellow was so gentle about it all and so earnest, too, that I gave him a good American lecture course in condensed form, and told him any keen young American of his talents would know that all there was for him to do to get to Paris and follow the art he was fitted for was first to go — there was no need of talking about it, the American way to do such things was to do them. He smiled a sad little smile and covered up his drawings with a tender pat."

This is all very pretty, but there are an immense number of keen young Americans of talent who dare not take chances even as far as New York, let alone going to Paris. One of our most prominent and talented decorative artists of the present day was only a few years ago in an agony of doubt whether he would or would not be well received in New York, notwithstanding the fact that he had received flattering letters about his work from nearly all the great publishers there. With the encouragement of his friends he went and succeeded. We have greater opportunities in America, and our keen-eyed young Americans can go to Paris to study art, because if their work is of merit they can sell it for a price to support them. They know the commercial field pretty well as a rule, which young Swedes such as Mr. Harwood portrays, and others unlike young Americans, certainly do not.



Photo by O'Keefe & Stockdorf, Leadville, Colo.
"THE ONLY GIRL ON EARTH."

ADVANCE IN FOREIGN SUBSCRIPTIONS.— Owing to the increased size and weight of THE INLAND PRINTER, the price of foreign subscriptions will hereafter be $3.20, or 13 shillings 2 pence per annum, postpaid. See page 41.



Photo by Swarthout.

"I'SE A LITTLE ALABAMA COON."

Engraved by
GRAND RAPIDS ENGRAVING COMPANY,
Grand Rapids, Mich.
Duplicate plates for sale.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

WANTED—DIAGRAM OF A PRINTING OFFICE.

To the Editor: HOWELL, MICH., September 6, 1897.

Will you kindly let us know in what number of THE INLAND PRINTER will be found a diagram of the interior of a printing office? We are building a new office and desire a plan of the interior, so that we can arrange our material in a convenient manner. We have between $3,000 and $4,000 worth of material, among which are two jobbers, Cottrell press, engine and folder. If you keep such a diagram for sale will you kindly notify us that we may purchase.

Have been a subscriber to THE INLAND PRINTER during the past four years, and prize it very highly.

A. D. BENNETT.

[No comprehensive plan of the interior of a printing office has appeared in THE INLAND PRINTER. If Mr. Bennett will give particulars as to the size of the building, floor space, lighting, adjoining buildings, if any, etc., he may obtain satisfactory information from some of our readers.—EDITOR INLAND PRINTER.]

THE "LABOR-SAVING" PRINTER.

To the Editor: OTTUMWA, IOWA, August 21, 1897.

As a printer of but ten years experience, I may not be able to give this subject all the thought that might possibly come from one more time-tried in the art preservative, but I have a few remarks to make that, if carefully followed, will prove alike beneficial to employe and employer.

I am not a regular monthly reader of THE INLAND PRINTER, but occasionally have my newsdealer get me a copy, and I find it the best work of its kind for the practical and up-to-date printer, and I also observe from the appearance of composition and presswork that the employing workman is a labor-saver to himself, and a time-saver to his employer. Its advertisements are always examples that any practical printer might pattern after with profit to himself and employer, say nothing about the customer. The printing office employes who would save labor, and time as well, are not plenty, and they are more particularly scarce in country towns. Wherever you see neat, tasty printing, you can come to the conclusion that the printer who executed the work is neat about the office, and if he is this, he cannot help but be a labor-saving printer.

I find only about *one* printer in every ten who *claim* to be printers. The larger percentage are workmen; do not even try to save labor. We too often see the slug and lead case looking like a hell box, the mallet, shooting stick and planer lying scattered about on the loose forms of type or possibly among a half-pied dead ad., around which there has been carelessly neglected to entwine that very necessary piece of twine. A piece of twine wound two or three times about a dumped form means less or no pi, and hence more time to your employer. About the most aggravating thing I ever experienced is to tackle a rush job and find dirty cases, and the four, five and six em leads and slugs scattered over the case in little piles. It doesn't take a moment's more time to keep these cases in perfect order than it does to give the leads and slugs a toss at the case, and let them drop where they may. A very nice policy, which will bear framing, is to have a place for everything and keep everything in its place. It is indeed gratifying to always be able to put your hand on what you want, and find it in its place.

If the labor-saving printer is make-up man, he has a handy place for newspaper leads, slugs and rules, instead of having them scattered about on the forms, stones and floor. If he is ad. and job artist, he takes particular pains to tie up every dead job as it comes from the press, thus saving to himself the labor of cleaning up pi, and giving more time to the distribution of dead matter, which is of timely importance, especially where fonts are small. During my apprenticeship I had this latter idea drilled into me by my employer, who was and is still one of the best printers in this State, who was conducting a weekly sheet, and always set aside Saturday as clean-up day. Come what might, we endeavored as far as possible to have every dead piece of matter distributed. You know, and we all know, that an ordinary piece of work can be set in the time that it often takes to hunt up a certain letter among dead matter. Neither is the clean distribution of cases less important to the labor-saving printer. The workmen are scarce who can set a clean proof from a dirty case, and however much time you may spend in reading your sticks, provoking errors pass over yourself as well as the proofreader. A clean case is always to your credit, but don't confine your cleanliness to the case alone.

J. S. WOHLFORD.

CIRCLES AND OVALS.

To the Editor: ROCKFORD, ILL., August 27, 1897.

The composition of circles or ovals is not easy, but locking them into the chase is a still more difficult task. Having occasion recently to print an oval-shaped job we found, to us, an easy way to solve the difficulty, and we give the details herewith, thinking that perhaps some other printer will find them useful. Among the stock of brass circles and ovals in the office there was an oval of just the right proportion, which was used



for the foundation, and it was not very difficult to justify the type on the inside of it, but the border on the outside of it was a trifle more difficult, but we overcame that by using a rubber band to hold it in place temporarily until we were ready to lock the job into the chase. Then was when the difficulty confronted us for which we found the easy solution as follows: We placed the job in the center of the chase and put furniture in such a position as to make a rectangle whose four sides just touched the oval at its greatest diameter, and then poured plaster of paris into the spaces between the furniture and the job, as shown in the diagram. The plaster of paris soon set, and then the job was securely fastened for a long run, being more easily and quickly done than by any other method of which we are cognizant. To make only the type and the border show on the finished job, the pressman underlaid them, thus letting the brass oval down sufficiently so as not to show.

JOHN R. BERTSCH.

STOCKHOLM AND THE NORTHERN EXPOSITION.

To the Editor: STOCKHOLM, SWEDEN, August 9, 1897.

Through the efforts of Mr. Nils Nilson, the tourist agent of Minneapolis, and the courtesies of Mr. Th. Blanche, press commissioner of the Northern Exposition, it was the good fortune of the writer to be in Stockholm in the early part of July, having been safely conveyed across the "bounding billows" by the Dominion Line steamship Vancouver. My errand to the capital of Sweden was to visit its exposition, see its historical buildings with their contents of priceless relics from times of war and peace, admire the natural beauty of the city and its surroundings, call on and gain the acquaintance of its intelligent printers—in short, to "have a good time"—and incidentally jot down my observations for the readers of THE INLAND PRINTER.

To those not familiar with the history and topography of the city, a brief description may be of interest. Stockholm was founded in the thirteenth century by the powerful and energetic Birger Jarl, who strongly fortified the city and built for himself a grand castle. His son, King Magnus, continued, after the death of his father, the work of building up the city. But they had no real estate boomers in those days, or if they had, they evidently did not advertise, for not until in the sixteenth century did the city extend beyond the three small islands known as "the city within the bridges." That it was well populated, however, we glean from the fact that during a pest, which raged here in 1484, not less than 15,000 people died. A blood-bath prepared by the tyrannical king, Christian II. of Denmark, 1520, on which occasion thousands of men and women were decapitated, is one of the many terrors of which the city's history is not devoid. In the face of such experiences it is no wonder that its population decreased or remained stationary, so that in 1663 it had scarcely 15,000 inhabitants. From this time on, however, it has made steadfast progress, and is today an extensive city with modern improvements, and has a population numbering 275,000. It has large industrial establishments, notably the shops of the State railways, iron and steel works, porcelain works, and breweries, of which there must be fifteen or twenty, all apparently doing a good business. Stockholm has innumerable objects of interest to the tourist. Chief among these is the Royal Castle, the permanent residence of the king. This is a mammoth structure of stone and brick, erected some two hundred years ago. Its exterior bears marks of the gnawing teeth of time, but its glorious interior baffles description. Such an array of the master creations of sculpture and art as the halls of this magnificent palace contain, is something any country might justly be proud of. That the Swedes are lovers of art is obvious from the important position it occupies everywhere. In a Swedish city there is not a building without its ornaments; they may be of marble or of plaster; nor is there a park or a public square without a statue or a monument. This is especially true of Stockholm, where ornate buildings, beautiful parks, and statues that command admiration, abound. A more lively panorama than the city of Stockholm presents, is hardly imaginable. Surrounded as it is by water, one cannot walk for fifteen minutes in any direction without finding a quay lined with steamers in busy action. Some of these merely carry the pleasure-seeking public around in the beautiful environs of the city; others transfer passengers and goods to far-away foreign countries.

Like every other great city, Stockholm has newspapers and printing offices galore. But as this is a subject of special interest to our craft, we will give it a chapter of its own in a future communication.

This is exposition year in Stockholm, and a gala year it is. Its streets are thronged with visitors and its hotel lobbies resound with the speech of foreign tongues, from English down to Siamese. The occasion of this is the fourth General Northern Art and Industrial Exposition, which is being held here this summer. This exposition, which opened May 15 and closes October 1, is the first held in Stockholm since 1866. In point of size it cannot command the attention of the world, but in interest it is sufficient to merit the admiration of all who love the beautiful in art, in science, or in industry. Our limited space does not permit of a detailed description of either grounds or buildings of this exposition; suffice it to say, that both are of more than ordinary beauty. Located on the west shore of that pretty island Djurgarden, its frontage embraced by the waters of the narrow bay, while in the rear rises the picturesque mountain plateau upon which is located the unique open-air museum of Swedish folk and animal life known as the Skansen, it is within easy reach of the city, either by steamer or street car. While the buildings of this exposition have a common name with those of others, they are by no means common in construction. They display an unusual degree of genius in the handling of wood—for they are all of wood. Chief among them is the industrial hall, covering an area of 50,000 square feet and containing two floors of showroom. Towering above this magnificent structure rises a lofty cupola to a height of 300 feet, surmounted by four minarets of fantastic



MR. THORE BLANCHE.



KING OSCAR.



CROWN PRINCE GUSTAF.



Main Entrance, Showing Industrial Hall and Northern Museum, Stockholm Exposition.

construction. In two of these run electric elevators conveying passengers to the top of the cupola, where a vast view of the city and surrounding landscape is afforded. This, as well as the other buildings, is decorated in light colors that blend in pleasing harmony. In addition to these large official buildings, there are a number of individual and corporation pavilions, each with their own peculiar art in design and decoration.

The nations that have here united in exhibiting their productions are: Sweden, Norway, Denmark, Finland and Russia. Most prominent in the industrial section are the iron and mining exhibits of Sweden, which in their astonishing proportions prove that the country is not sleeping over its resources. Another interesting study is the forestry exhibit, which is of large proportions. In the machinery exhibit Sweden leads, with Denmark a close second. In the manufacture of printing machinery, the Scandinavian countries are sadly in the rear, judging by the very slim exhibits made in this line: only two exhibitors, namely, Eickhoff & Co., Copenhagen, press and paper cutters; Mekanikus Company, Stockholm, lithograph presses and a jobber. The machines were, however, of very modern construction, and seemed to fully justify the manufacturers' claims of durability. But if the exhibit of printers' material is small, the exhibits of their productions are so much more significant. No criticism can be offered on the showing made by the Swedish and Norwegian printers. The well selected specimens exhibited give evidence of good taste in the application of printers' ink and a high efficiency in typographical design. The leading exhibitors are: Central Tryckeriet, Tduns Tryckeri-Bolag, K. L. Beckman, of Stockholm; Wald. Zachrisson, Gothenburg; W. C. Fabritius & Sons, Halvorsen & Larsen, Christiania. The fact that the printers' exhibit has been placed in the section allotted to the exhibition of science and education ought to be flattering, at the same time it appropriately characterizes the art. In the typefounding line there is little of interest, Sweden having but one foundry of any importance, namely, the Berling Foundry of Lund. The Germans monopolize this business in the Scandinavian countries. Here ought to be a field for our American founders.

We must not neglect to mention the art exhibit, for that is one of the best things of the exposition. This section is international and contains nearly two thousand specimens of sculptors' and painters' art. Denmark will undoubtedly carry off the palm for the best showing in this section. The score of American paintings exhibited in the International section are unfortunately of such a character that Swedish artists regard them more as a slap in the face than as an attempt at creditable representation. And I admit they are right.

As the Columbian Exposition had its Midway Plaisance, so this has its "Old Stockholm." Old Stockholm is an imitation of the city as it is supposed to have appeared at the close of the fifteenth century, with the old castle "Three Crowns," the remarkable old courthouse with the great public square, and a complex of ancient buildings. The folklife which reveals itself



In "Old Stockholm," Stockholm Exposition.

in the streets, shops and taverns of this "old city" is an object of much interest and a constant source of amusement. Another feature of the exposition that deserves special mention is the "Sagogrottan," a cave built on the water, the glittering and varicolored interior of which reminds one of all the fantastic mountain palaces of the fairy tales.

The manner in which the representatives of the press have been provided for at this exposition deserves every commendation. A special building, luxuriantly furnished, is at all times open for their accommodation, personally superintended by the press commissioner, Mr. Thore Blanche, a gentleman of literary note and well versed in modern languages.

Among the functionaries of the exposition are Crown Prince Gustaf, who is chairman of the managing board, and Prince Eugene, who is director of the art department, himself a noted painter. The estimated costs of the exposition amount to 4,275,000 kroner. Its financial success is evident from the fact that at the time of this writing but 180,000 kroner of this amount remain yet to be covered.

Sweden is preparing a great celebration for September 18. On this date it will be twenty-five years since ascended to the



Industrial Hall, Stockholm Exposition.

throne King Oscar II., the illustrious monarch under whose peaceful reign the great results of industrial activity and development evidenced at this exposition were attained. Sweden has a good governor, and she appreciates it.

G. W. Olson.

COMPETITION FOR PRINTING IN CHICAGO.

To the Editor: Chicago, Ill., August 25, 1897.

We had occasion to estimate on a job this morning, and knowing that our price was reasonable and thought it low enough to catch the order, we called customer up on 'phone and found that a bid had been made that was out of all reason. We went to see if some error on the part of our competitor had not been made, as we were certain our price was correct. Customer exhibited other fellow's price, which was $17.50, our price being $25.

The work was as follows (all in copying ink):

5,000 eighth sheet folio statements.
1,000 " " " " different form.
10,000 sixteenth sheet statements, from folio.

The stock to have been used was 24-pound Old Berkshire folio, which we figured at 17 cents per pound, or $11.75 for total amount; $5.50 for composition, ruling, tabbing and four electros, making total cost $17.25. This would leave 25 cents for the other fellow's presswork, handling, etc.

If printers insist on doing work at these prices it will not be long before the sheriff will call on them.

M. A. Fountain & Co.

TRIBUTE TO THE LATE WILLIAM B. MACKELLAR.

To the Editor: Buffalo, N. Y., August 16, 1897.

In the death of Mr. William B. MacKellar the craft has sustained the loss of a devoted friend, the exalting influence of whose personality in the advancement of printing—both in a practical and artistic sense—long since came to be recognized.

It devolves upon the writer, through whose humble instrumentality many printers of the land have profited by Mr. MacKellar's timely recognizance of a meritorious work, to record briefly a few circumstances which incurred a debt of gratitude on his part that will doubtless be shared by others whose unselfish efforts are not to be forgotten.

In the struggle of launching the American Printers' Specimen Exchange, Mr. MacKellar was one of the first to give support, and during its continuance there occurred many incidents which evidenced the sincerity of his motives for the universal progress and elevation of printing, and his extensive business cares and activity never prevented him from giving attention to any question relating to the promotion of the interests of printing.

In 1889 the prospective failure of the Franklin Souvenir (and final) volume of the American Printers' Specimen Exchange was getting me in desperate straits; the national convention of the Typothetæ was in session at St. Louis, Missouri, and it occurred to me to make an appeal to that body. Accordingly I at once dispatched a message to the chairman of the convention, somewhat to this effect: That if there was any gentleman present cognizant of the scope and merits of the American Printers' Specimen Exchange, I felt confident that he would willingly explain the same to the assemblage. Upon inquiry some weeks later I learned that it was Mr. MacKellar who unhesitatingly responded to this impromptu request, and while no results were directly traceable to this source, it certainly was a test of loyalty to the craft's good which only a man of Mr. MacKellar's qualities would have proven equal to.

Several years later, emboldened by previous favorable experiences, I submitted for Mr. MacKellar's opinion a partial outline of plans for a national library of printing, and while the silence of a few and faint encouragement of others with whom I corresponded led me to believe myself a monomaniac, Mr. MacKellar's reply was reassuring:

Philadelphia, January 9, 1894.

Mr. Ed H. McClure, Buffalo, New York:

Dear Sir,—I have your esteemed favor of the 8th instant in regard to my acting as treasurer of the proposed Society of the National Library of Printing, and beg to state that if I can make myself of service by the acceptance of the position, I will cheerfully do so. I think that the conception is a valuable one and should receive the hearty indorsement of the fraternity throughout the country.

Wishing you success in your undertaking, very truly yours,

William B. MacKellar.

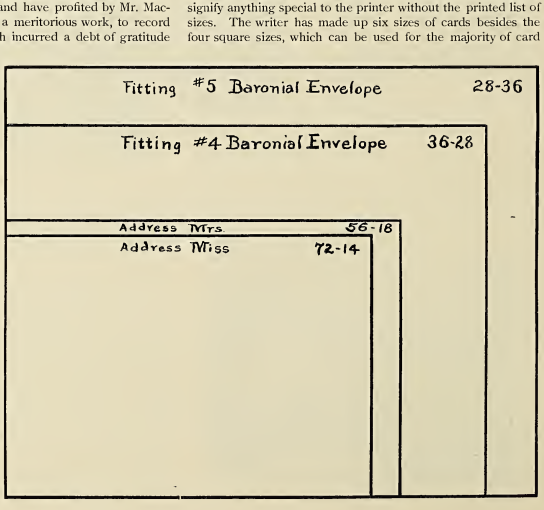
Sharing in the creation of the art stimulus of modern printing, and a zealous worker in its every field, should the craft ever rear an institution for the perpetuation of objects akin to those for which he labored, may it not fail to honor the memory of one so deserving as William B. MacKellar.

Ed. H. McClure.

A NEW SYSTEM OF NUMBERING CARD SIZES.

To the Editor: Lynn, Mass., August 20, 1897.

It is the custom (as is well known) of paper dealers to offer to the trade cut cards of various sizes, each card having an arbitrary number; for instance, the *No. 17 card size* does not signify anything special to the printer without the printed list of sizes. The writer has made up six sizes of cards besides the four square sizes, which can be used for the majority of card



orders in most all printing offices. On each of these sizes will be found a number; the smallest size is 88-12; the 88 designates the number to a sheet, and the 12 the number of sheets to a thousand cut cards of that size. The other sizes are numbered in the same manner. Thus the person figuring the cost of a card order, when he knows the size, is informed by it just how much stock it takes for a thousand. The accompanying diagrams will show the ten sizes and their numbers. It will be found to be convenient as well as economical to have two or more stout pasteboard boxes (the edges stayed with cloth) about twenty-four inches long, made for each size, so that the plain cut cards may be packed away out of the dust, and still be at hand when wanted. The cards are packed into the boxes in the same manner as envelopes. If the printer does not wish to carry a full line of cut cards in the various tints in each of the sizes, it will be well to cut for each size white translucent bristol, which is perhaps more used than anything else, unless it be a cream-white bristol. This method of cutting cards in advance will be found to make a saving of the pressman's time, as it avoids the delay caused by waiting for stock to be cut. Why can we not have a uniformity of sizes among the various paper houses, and have the sizes all designated by this manner of numbering, so that we may all the better know the size named without reference to this or that list. Which paper house will be the first to adopt this system?

FRED. H. NICHOLS.

A FRIENDLY CRITICISM.

To the Editor: MEDINA, OHIO, August 26, 1897.

In reading many American journals, even a moderately critical printer cannot fail to note the great difference between such publications and similar ones printed in England. The special difference I allude to is in regard to the work of revising proofs. The average American magazine and gazette abound in the most wretched printing imaginable in the way of typographical errors, bad grammar, wrong figures and letters, and other things that offend an æsthetic taste. While I say this, I am free to admit that some, like Harper's publications and others, are models of accuracy in every respect. Then others are filled with fads — that is, a systematic disregard of necessary rules in the use of points. One prominent magazine uses no hyphens in compound words — none at all except at the end of a line, to divide words. Nothing could induce me to read a page of it, simply because the proofreader seems to be utterly ignorant of the proper use of the hyphen. But my special grievance just now is in reference to a religious paper printed in St. Louis. I have "blowed" the editor up time and again for his awful typography, but he keeps forgiving me. I finally had to tell him to stop my paper, for I could not sleep and be a Christian, so great was my desire to destroy his proofreader. In fact, I might have slain said reader and violated no law, for the paper in question — *never had a reader!* Well, after two years of absence I found a specimen copy on my table. I was glad to see it, for I supposed it was smeared with "midnight oil" by this time, and I was much interested in the contents; but hardly had I opened it when I began to feel a return of my old trouble — internal tendency to use forbidden words. Here is what I first struck. It is a question sent in for the editor to answer — a very simple question that any tyro in biblical lore could answer:

"What is the best interpretation of I. Cor. 15:9, 'Else what shall they do who rise from the dead, if the dead rise not'?"

The editor said, probably, when he read the manuscript, "The passage is a difficult one." Well, I should say so. I at first thought it was a new version, and then looked at the book. I felt sure the reference was to the wrong place, and it was, of course. It was verse 29 instead of 9. The passage should read, "Else what shall they do which are baptized for the dead? If the dead are not raised at all, why then are they baptized for them?" Compare the two passages. Just how such a blunder happened may never be known; but if an intelligent proofreader had seen the mistake as soon as I did, and had corrected it, would the world and the editor have appreciated his services?

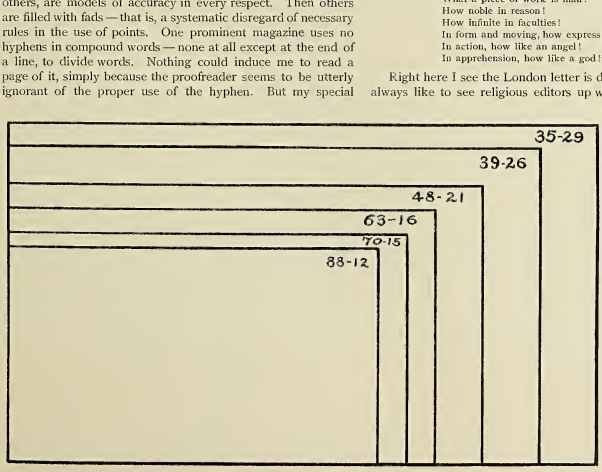
How insipid is the following, simply because the writer had no idea of an exclamatory sentence, and the editor and compositor didn't care to know it for him!

> "What a piece of work is man,
> How noble in reason;
> How infinite in faculties;
> In form and moving how express and admirable;
> In action how like an angel;
> In apprehension how like a god."

Is this version any better?

> "What a piece of work is man!
> How noble in reason!
> How infinite in faculties!
> In form and moving, how express and admirable!
> In action, how like an angel!
> In apprehension, how like a god!"

Right here I see the London letter is dated July 29, 2897. I always like to see religious editors up with the times, but "a thousand years, my own Columbia," is too much.



In claiming that the calf of a human leg looks better behind than in front, especially that of a woman on a bike, contrary to what some infidels claim, one writer says, "If the calf was in front the bruise would be as bad." As nobody ever claimed that the calf *was* in front, the writer should have said, "If the calf *were* [to be placed] in front," etc. This use of the indicative for

the subjunctive will probably stare us in the face as long as men are heedless and editors read (!) proof.

I wonder the editor could write half a page on "Stumbling Blocks"—that is, blocks that stumble over things they hit in walking. If he had written about "Stumbling-blocks"—blocks that cause stumbling over them—I could see some point to it. But I am afraid my friend will never see or care about the difference the hyphen makes in this case. In the Bible it is one word.

I quote again: "Some are soured because of offenses and quit." Why not say, "Some are soured because of quit and offenses"? The omission of the comma before *and* makes a noun both of "offenses" and "quit."

The same criticism might be made on some twenty sentences of a similar nature, as follows, I inserting the comma before the separating conjunction: "Some are overtaken by temptations, and surrender." "Some are beguiled by new doctrines, and separate themselves." "Some are infatuated with riches, and die." Is this simply a matter of taste on my part, or is the distinction necessary?

Here is a specimen of bad punctuation: "No, mother forgive me, sleep darling sleep." It could not be made worse. See this way: "No, mother, forgive me; sleep, darling, sleep."

Here is a strange mistake: "So silent was the loosing of the silver chord." Popular prejudice, I presume, will insist on calling it a cord (string) rather than a strain of music.

But this is enough. I might fill this whole number with similar criticisms on the journal in question, and not hear a dissenting word. Still it is not a particularly bad paper in its typographical make-up, but is one of the great religious papers of the day—one whose teachings help to make our government possible. But cannot the managers of it have the type set properly, making perfectly even spacing between the words? Cannot the general literary warp and woof of it give some evidence that a keen critic has control of every feature of its typography? Let a good proofreader (a thorough printer) mark all copy as it is to be set, instead of setting it up verbatim as it comes from writers who do not know the grammatical difference between a dash and a column-rule, even if they are preachers and presidents of colleges. W. P. Root.

FORMS COMPOSED OF SLUGS OR LINOTYPES ARE MERGENTHALER PATENTS.

To the Editor: New York, September 6, 1897.

I notice in your edition of September an article headed "The Line as a Unit not Patentable." Without criticising the views of the writer, he has still much to learn regarding patents in this field. In order that your readers may not be misled, I beg to say that the forms composed of slugs or linotypes are fully covered by patent No. 362,987, dated May 17, 1887, and owned by the Mergenthaler Linotype Company.

It contains, among other claims, the following:

"A form for letterpress printing in page form, the same consisting of a series of independent bars, each bar having on its edge the characters to print a number of words."

The validity of these claims has been repeatedly recognized by some of the best lawyers in the land, and the Linotype Company having devoted years of time to experiment, and hundreds of thousands of dollars in the development of linotype inventions, will, as in the past, enforce its rights in the courts against anyone attempting to infringe them. Respectfully,

P. T. Dodge,
President Mergenthaler Linotype Company.

Mr. John Morley, the famous English statesman, still retains his position as reader, or "literary taster," for Messrs. Macmillan & Co., putting in four hours a day at his desk in that capacity.—*Bookseller and Newsman.*

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

Size-Ink for Holding Dutch Metal.—F. E. S., of Phœnix, New York, desires to know what kind of size to use on cigar box covers for laying Dutch metal. *Answer.*—Any reputable inkmaker can make you an ink size of chrome yellow and No. 3 (strong) varnish, which will answer your purpose. Mention what you want the size for when sending on your order.

Matching Engravers' Proofs.—Perhaps few undertakings on the part of pressmen are so perplexing as that of making ready cuts to equal the engraver's proof sent in for guidance. Indeed, it may be said to be a matter of rare occurrence where the customer can be induced to believe that the printed product of the pressman is equal, in all respects, to that of the engraver or artist. But there is good reason for difference in result, because the proof made under the direction of the engraver is the very best effort of the use of the facilities at his command to artfully represent the superiority of the work done by him. These facilities are not what can be considered commercially successful, because everything done and employed in the production of engravers' proofs is not only slow but also expensive: for instance, the hand press, with the best of rollers, frequent rollings, superior inks and special papers, are the essentials at the command of the experienced workman in the engraving concern. In the regular pressrooms the workman is often handicapped by everything inferior, and always so by reason of the increased speed at which he must produce his results. These are some of the reasons that may reasonably be extended in behalf of the pressman who is required to produce quantity as well as quality. Still, these are not urged to lessen the responsibility of the pressman, nor to deter him from emulating the perfection of the engraver's proof; for there are too many notable occasions where the handicraft and care of both artist and engraver have been sacrificed by incompetent pressmen. We have been led to thus express ourselves by reason of many inquiries in this vein. It is a proper appreciation of the efforts of this department to practically suggest and enlighten those desirous of our assistance. A devout believer in this instrumentality, F. K., of Stoneham, Massachusetts, has this to say: "Inclosed find two samples of three-color printing: one the engraver's proof, and the other my effort to match it in color, etc. Will you please advise me how to get such good results as those shown on the engraver's proof? I would not ask if I knew how to do it; therefore, I see no other way to find out than through this department." *Answer.*—The make-ready of your proof has, evidently, been done with care; but you have badly lost the necessary uniformity of the first color—yellow—in the groundwork of the engraving. The greatest possible attention must be given to the printing of yellow; not because it is made the *under* color, but because in the three-color process of making color plates, the artist is particularly expectant with its use to produce the many difficult tones of color which this alone can aid him in doing. The peculiar gray-tone color shown on the artist's proof you have spoiled in your proof, just because you have not made the yellow uniformly delicate, yet solid, in the groundwork. This error has given you a mottled purplish background, and lost you the brilliant seasonable foliage, so desirable in the picture. We must allow you credit for the inferiority of the quality and surface of paper your sample is shown on, as against that of the beautifully smooth and chalky finish of the stock employed in the engraver's proof. This elegant paper serves to heighten the brilliancy of the colors and to reflect the uniformity of the "mesh" in all the colors, by reason of smoothness and color

filling. In the selection of the primary colors—yellow, red and blue—you have not been fortunate, as your yellow is too much on the orange order instead of a true lemon tone; the red lacks depth and richness, while the blue is a trifle too deep. Still, the difference in paper stock would tend to this result, even if the inks used were of the same quality and color, except in the case of the yellow, which has too much red in its tone for the work under consideration. Another defect in your proof is incorrect register; we say "incorrect" because your proof *appears* to register the colors, but they are not registered the way the artist designed they should be, and which must be followed in order to secure his intention. To illustrate our meaning: you have carried the red to the right so much beyond its place that it shows a red sheen down the outside of the background, while the engraver's proof shows only the blue color on that side. This is where you have made a great mistake, for you have thereby destroyed the circle-shaped design in the background—for there is such a design formed by the combinations of the three colors—and also "peppered" the colors in such a manner as to rob all the color plates of their sharpness and true delineation. To crown your errors, you have worked the red color to the right *too much*, when it should have been printed directly in the *middle of the design*, right and left. Had you observed this step in time, you would likely have had better success.

Varnishing Machine for Labels.—W. J. K., of Ayr, Ontario, writes: "What sort of machine is used to varnish labels, etc. What sort of varnish is used, and where can the machines be bought?" *Answer.*—The machines vary in form; but the one most in use is much like a drum cylinder press with feedboard, the varnish box being in front. Write to Fuchs & Lang Manufacturing Company, 29 Warren street, New York, and they can supply you with all needful information on this subject.

Safety Inks.—F. J. B., of St. Louis, Missouri, writes: "Can you give me a formula for safety ink, such as is used for printing solids or tints for railroad tickets, checks, drafts, etc.; or can you give me the address of anyone manufacturing such an ink?" *Answer.*—Giving formulas for making rare inks without proper mechanical appliances or some knowledge of practical chemistry is not a satisfactory undertaking, especially for inks for letterpress printing where the conditions of paper, rollers, etc., are so changeable. The lightest of dry colors are essential in safety inks; but the manner of their manipulation is not so easily encompassed by an amateur. Better buy such inks from those who know all about their manufacture, and who can guarantee results without useless and costly experiments. Write to Messrs. Francis & Loutrel, 146 William street, New York, who can supply you with this kind of ink and give you points as to its use.

Inks Granulating on Coated Paper.—C. O. F., of Wichita, Kansas, writes: "I inclose you sample of cover printed in blue and yellow. Will you kindly give, through your 'Answers and Queries,' the cause and remedy, if any, for the granulating of the blue. I have this trouble quite often. Vaseline, mixed freely and liberally, seemed to work better than anything else. If no vaseline was used, the ink or some of the dry color (I suppose) would collect in spots, necessitating frequent washing up of the form." *Answer.*—The ink used was not adapted to the grade of paper printed on—it was also (the dry color) ground in a varnish unsuited for so heavy a base. The vaseline helped to lighten the weight of the color-body, but reduced it so effectively as to rob it of its capacity. Then again, your rollers do not seem to have done good duty, for on examination of the specimen sent, the color on both sides of sheet appears to be laid on in a watery sort of a way. There is no solidity of color anywhere evident, which leads us to this conclusion. If good rollers are employed, and the humidity does not counteract their working qualities, almost any kind of well-ground blue can be laid on the form smoothly and evenly. But for solid and clean printing, on coated paper, we would recommend well-ground milori and bronze blue, either separately or evenly proportioned. If the ink is too stiff, add a small piece of hog's lard to the ink, and let it be well worked into it, too. Vaseline can be best employed in reducing black inks. The paper used is of good quality, and would hold a fairly strong ink without its picking off the coating. Try full-bodied inks hereafter, suited for coated paper.

Specimens of Half-Tone Printing Sent for Our Opinion, by J. N. W., of Washington, D. C., are before us, regarding which he writes: "Please give me your opinion on the presswork. The plates are photos of skies taken at different times. This job was printed on an old two-roller drum press, rack-and-screw distribution, which is twenty-three years old, with no improvements. Possibly the machine would not bring $200 under the hammer. It is a superroyal size; the register is gone, and nearly every part of the press is worn out. If I had had a front-delivery press, with table distribution, I could have improved the job somewhat. The machine was in such wretched condition that an overlay for cuts would be of no avail. I just leveled form from back, then made a light overlay for the whole form on one sheet. I had



Photo by F. R. Magee, New York.

"Max."

no artist's proofs to work from, so done the best I could without these." *Answer.*—The specimens sent us give evidences of all the writer says regarding the press. The work shows that it was executed on an inferior machine, because the specimen is full of faults. Not that we consider the efforts of workman in this light, but because it is evident nothing much better could have been obtained under such poor conditions. In endeavoring to print this sheet of half-tones, which is made up of eleven classifications of skies for the use of the Weather Bureau, the ink (which is bronze-blue), is laid on in uneven spots, and this so apparent that it has pulled the coating off the paper, and left an unpardonable quantity of picks over the entire job. *These are serious blemishes on so important a guide to weather experts*, and one inexcusable in a work of this kind. Had this job been printed with black ink instead of blue ink, and shown the defects pointed out, we fear it would have been condemned—as it should be in any case. As the paper stock is of first-class quality, we cannot but think that if the correspondent had worked into the blue ink a little clear lard, that he would have escaped the multitude of picks that have defaced the clear as well as the dull skies. A better printing press should be the first consideration of the department from which these specimens emanated.



From photo by Elmer Chickering, Boston.

MACMONNIES' "BACCHANTE," AS IT APPEARED IN THE COURTYARD OF THE BOSTON PUBLIC LIBRARY.

(See page 56.)



MIRANDA'S "SPIRIT OF RESEARCH," AS IT WILL APPEAR IN THE COURTYARD OF THE BOSTON PUBLIC LIBRARY.

(See page 56.)

MAC MONNIES' "BACCHANTE" AND MIRANDA'S "SPIRIT OF RESEARCH."

PROBABLY no work of art of late years has been more generally discussed than MacMonnies' "Bacchante"—the beautiful bronze statue presented by Mr. Charles F. McKim, the architect of the Boston Public Library, to the city of Boston, to be placed in the courtyard of the building which he designed. The statue was mounted on a temporary pedestal last fall in the fountain of the library courtyard, and many went to see and welcome the addition to the interest of the library, but there was an immediate outcry against the "pernicious influence" of such works of art placed in such a building where young persons of both sexes could view it. While the nude in art was familiar enough to the people of Boston, yet MacMonnies had given more than the mere beauty of the nude to his figure; there was a sensuous, laughing, pleasure-loving expression on the face, a butterfly spirit of recklessness in the pose, and altogether the figure had an unmistakable air of hilarity advanced to the state of inebriety. No one questioned its art; indeed, it is recorded as one of MacMonnies' best works; neither did its small size and graceful lines make it architecturally unfit for a building so severely classical as the Boston Library. It was condemned solely because it was utterly out of keeping with the character of an institution such as a library. Its tone, the lesson it taught, were not in sympathy with an educational foundation.

The statue remained on exhibition three weeks, and was then removed, it was said, to protect it from the cold weather, and in the spring it was returned to Mr. McKim, who tendered it to the Metropolitan Museum of Art in New York, and it was at once accepted, and will be placed among the valuable bronzes of the museum. It is valued at $35,000. The statue was first exhibited at the Paris Salon in 1895, and received high commendation when it was bought by the French government for the Luxembourg, but it proved too large for the gallery and the original was sent to Mr. McKim and a replica made for the Luxembourg. It is alleged that an American model posed for the sculptor, but another story is that the model was one Eugenie Pasque, who also served as a model for one of the new types which Charles Dana Gibson picked up in Paris. A newspaper writer says in this connection: "Eugenie was the embodiment of that careless, innocent gayety which is supposed to find its peculiar home in the latin quarter of Paris, but which is really not quite universal there. Her sylph-like figure was always darting about from place to place, and she was always playing some prank. Like the immortal Trilby, she was the heart and soul of any studio feast to which she might happen to be invited. At the time Eugenie was posing for MacMonnies and Gibson she wore her hair in bandeaux, a style which was becoming to her, as her tresses were long and black. She had a funny little way of throwing her head back and sticking a finger into her cheek. Her face was as innocent as it was free from any expression of strong intelligence. Eugenie came to this country about three years ago, and married a well-to-do American, and is probably a model no longer."

On it becoming known that the statue was not to be replaced in the library courtyard and had been returned to Mr. McKim, Mr. Fernando Miranda, of New York, submitted to the library officials a suggestion for a statue which seemed more appropriate than that displaced. The statue was to be representative of the "Spirit of Research." The suggestion was approved, and the statue will be in place before many weeks. In a letter to THE INLAND PRINTER, under date of July 28, Mr. Miranda says: "The figure is still in the clay, but in five or six weeks from now it will be in the plaster, when photographs will be made of it, but if you desire to have one from the clay you can have it, which will be more original, and, of course, nobody else will have it until you have published it in your magazine." The illustration of the statue in this issue is, therefore, from the statue in the clay. It represents the Spirit of Research, a female figure, veiled to signify that knowledge is hidden and must be sought for. The pose of the figure, which is completely draped, is easy and graceful, and yet is indicative of power. One foot rests on an ancient Athenian ruin and the other has just stepped on the death case of an Egyptian mummy, from which the mummy is about to emerge, the lid having been broken as the foot of knowledge stepped on it. In the hollow of the arm of the figure rests a tablet, on which the secrets dug from the buried past are to be inscribed, and in the hand is the lamp of knowledge as well as the stylus with which the writing will be done. The figure is vastly different from the festive Bacchante, and is no doubt much more suitable for the position it will occupy. See illustrations on preceding pages.

THE PRIZE CONTEST AWARD.

FOLLOWING is the report and findings of Mr. Ed S. Ralph on the specimens of jobwork submitted in competition in response to the invitation in the July INLAND PRINTER:

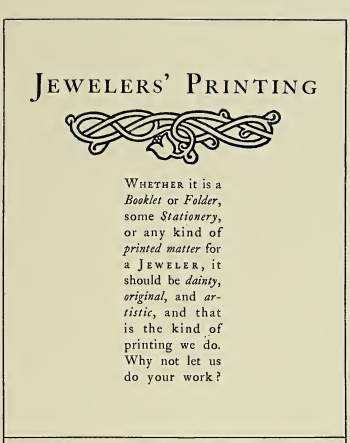
In making the awards and judging the contest inaugurated by THE INLAND PRINTER for the best specimens of single jobwork, I have spared neither time nor pains, coupled with the use of what brains I possess, and the sole aim of justice, to make the awards to those who deserved prizes. The work was analyzed in all possible lights and from every point of view. Limited facilities, artistic talent, balance, finish, correct whiting out, judicious ornamentation, and the evidences shown by the contestants of using their heads as well as their hands, were all carefully reviewed and the evidence summed up. Not only once were the specimens analyzed, but many times.



No. 1.—FIRST PRIZE.

Nothing was done hastily, and the judge "placed himself in the contestant's shoes" in every instance.

One fact was apparent. In some instances I have had occasion to criticise and review the work of contestants for these prizes, and in some cases am forced to the conclusion that they are not good judges of their own productions, as they have



No. 2.—SECOND PRIZE.

submitted for criticism better and more artistic specimens than were sent in competition. Some seemed to ignore that prime and essential point of dignified simplicity, and trusted solely to elaboration, trying to see how much work they could really put on their respective jobs.

The samples came from almost every State and Territory in the United States, and a few from England. The successful contestants are scattered from the Atlantic to the Pacific oceans. In all there were 134 competitors.

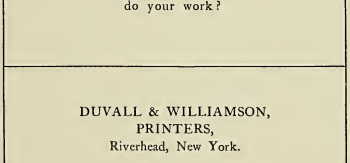
It is not for a moment to be supposed that all will agree with me, because one person's judgment is very likely to be the reverse of that of another. I picked out the most dignified, simple and artistic sample, one that was perfect in balance, whiting out, and which bore undoubted evidence of the competitor using brains as well as type, paper and ink, and now award the first prize to Mr. W. S. Wrenn, with Pettibone, Sawtell & Co., 152 Monroe Street, Chicago, Illinois. Mr. Wrenn's specimen (No. 1) was in two colors, black and red, on white antique stock, and used as an advertising insert for the firm of Pettibone, Sawtell & Co., of that city. The size was 10 by 14 inches, and the following portions were in red: Outside rule border, ornamentation on letter "P," ornaments after the word company, "new fashions in stationery," and the ornament at bottom of right-hand panel.

The second prize (No. 2) is taken by Mr. Henry D. Taft, with Duvall & Williamson, Riverhead, New York, for a circular to jewelers issued by the above firm. It was 4½ by 7 inches, in two colors, brown and gray, on buff antique stock. This job is conspicuous for its simplicity, artistic treatment, correct whiting out, balance and finish. The reading matter was printed in brown, and the rule and border ornament in gray.

The third prize (No. 3) is awarded Mr. Arthur Briant, with the *Standard*, Hoosick Falls, New York. The design is a letterhead in one color. We call attention to the classic appearance of this heading, the balance, finish and correct whiting out. It is a job that can be duplicated in any office, and is well worthy of the third prize.

The following are the winners of consolation prizes and the kind of job submitted: Ralph R. Goodrich, with Patterson, Progressive Printer, Benton Harbor, Michigan, business card, with original treatment. Joseph P. Rivet, with Loring & Axtell, Springfield, Massachusetts, announcement card. W. B. Pemberton, with E. W. Stephens, Columbia, Missouri, cover design. Morrill Brothers, Fulton, New York, cover design. W. L. Streeter, job printer, Saco, Maine, first page of folder programme. John J. F. York, with F. H. Gerlock & Co., Scranton, Pennsylvania, cover design. R. S. Thomason, with the *Semi-Weekly Union*, Albia, Iowa, blotter top. Elmer J. Jones, with The Capron & Curtice Company, Akron, Ohio, announcement. Charles M. Catlett, foreman *Chronicle* jobrooms, Norwalk, Ohio, business card. Charles J. Stevens, with W. C. Deitch & Co., Sioux City, Iowa, business card. J. E. Gapp, with Berkemeyer, Keck & Co., Allentown, Pennsylvania, statement. A. A. Stewart, Salem, Massachusetts, cover or title-page. L. A. Chandler, with the Mayfield *Mirror*, Mayfield, Kentucky, note-head. Albert E. Martin, with Perry & McGrath, Charlotte, Michigan, cover design. Louis P. Rubien, with Rubien Brothers, 48 Church street, New York City, cover for announcement folder or booklet. Charles Price, with Composite Printing Company, 123 West Fortieth street, New York City, design for title-page of brochure. Herman C. Steinke, with Stirn & Kasch Printing Company, Milwaukee, Wisconsin, advertising circular. William Scott, Jr., with *Evening Record* jobrooms, Norwich, Connecticut, advertisement. Joseph De Castro, ad. man with the *Illinois State Journal*, Springfield, Illinois, advertisement. S. B. Coates, with the *Daily Independent*, Stockton, California, business card.

These jobs for competition comprised almost every known form of jobwork—cover pages, title-pages, circulars, dodgers, envelopes, bill-heads, note-heads, letter-heads, statements,



No. 3.—THIRD PRIZE.

cards, advertisements, etc., which made the task of awarding the prizes an extremely difficult one, as each job had to be handled singly and analyzed with a view to the purpose for which the work was intended.

Proper coaching is all that many need to become first-class artistic compositors, and I stand ready and willing to lend a helping hand to any of the contestants who may feel the need of same. The way is now, and has been, open ever since THE INLAND PRINTER inaugurated the department on job composition, for those who desire to study. All are invited to make use of it.

NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly "WAGNER."

TO PREVENT MILDEW OR SOURING OF GUM.—A few grains of salicylic acid dissolved in alcohol will preserve the gum; sour gum acts almost like vinegar or acetic acid upon stone.

ANOTHER REDUCTION IN THE PRICE OF ALUMINUM.—The Pittsburg Reduction Company announces another cut in the price of aluminum, which brings that metal, in sheet form, below the price of nickel-plated sheet brass.

THE TRANSFERERS' DAMPING BOOK.—The advice given by the *Practical Process Worker and Photo-Mechanical Printer* to transferers, how to make a damping book, could not have been written by a practical lithographer; for the latter knows that carbolic acid is a caustic of great strength. The transferer has no use for an agent which acts as a solvent upon the ink of his impressions.

A NEW ROTARY PRESS FOR PRINTING FROM ALUMINUM PLATES.—A press for this purpose has been patented in America by Joseph Krager, of Johannisberg. The *Deutscher Buch und Steindrucker* describes the press as having a pressure cylinder of one-third the dimension of the plate cylinder, consequently the movement of both is the same, and a repeated rolling up is made possible.

FOR WASHING OUT OLD, DRIED-OUT WORK ON STONE.—Where the very important measure of rolling up a piece of work on stone with a non-drying ink (or placing under rosin) has been neglected, the same can be washed out again by using a small quantity of carbolic acid or sulphuret of carbon (unrefined). If the work has not been standing too long it can be polished with a piece of soft charcoal.

OLD MASTERS VS. NEW MASTERS.—C. M. S., in the Brooklyn *Eagle*, talks sense when he says: "There are men in this country at this time who paint a far better picture than the sloppy, dreary old crucifixions of the alleged masters. They paint things that have imagination and feeling and refinement, and their drawing is sound and color good; it is a satisfaction to have their pictures. Moreover they need the money, and the old masters don't."

THE DEVELOPMENT OF THE LITHO PRINTER.—The rank and file of the litho pressmen of today are men who regard printing as a purely mechanical occupation. Seemingly their minds move in the ever sameness of the ponderous stone as it is rocked in the cradle of iron. Let once the plate go round, though—and round and round—indicating progress, and their thoughts will also move, out of the beaten tracks. They have the caliber all right.

ENGRAVERS WHO ARE INTERESTED IN THE PRIZE COMPETION.—The prize competition for the "Card Portfolio" of rare specimens is beginning to quicken. So far samples of engraved cards have been received from New York, Boston, Chicago, Milwaukee, St. Louis; even little Newark has responded. To several letters of inquiry I most respectfully refer to the September issue of THE INLAND PRINTER under the query of "C. S., New York."

THE DEVELOPMENT OF "STYLES."—"Style in decorative art, as it applies to the material of the compositor," is a running article, well illustrated in the *Typographische (Leipsic) Jahrbucher*. It would be well, and of greater applicability to the litho-engraver and designer, if such matter, properly treated, could be issued here under American auspices, showing from what sources ornamental forms developed, and what the leading characteristics are of the different schools of design.

THE USE OF GUM DAMMAR IN ETCHING GROUND.—W. A. T., Victoria, B. C., asks: "Which is better to use for your etching ground, gum dammar or dammar varnish, as the last lot in which I used the varnish cracked after being on one day? Also let me know cost of treatise on 'Etching and Acids.'" *Answer.*—In the second edition of my directions on preparing the etch ground, I recommended "*powdered* gum dammar" dissolved in pure benzole. The dammar is only added to insure an even flowing and quick drying of the various ingredients of which the "cosmogravure etching wax" is composed. The less dammar the more lasting and resistive the ground becomes. On metal it is used pure. I have no more copies left of the pamphlet, and as great progress has since been made in graphic methods, a third, greatly improved and enlarged edition will be issued, bringing this matter up to date.

TRANSFERS VS. ORIGINALS IN LAW.—Mr. H. W. R., Philadelphia, incloses a clipping from *La Lithographia*, the principal organ of the French lithographers, which ridicules the decision of a jury of twelve tradesmen upon the technic of lithography respecting the case of Pennell against Sickert, in which the eminent lithographer, J. McNeil Whistler, has figured as a witness, and proved himself a wit. The fact that it has been decided by this jury of laymen that a transfer is not lithography may be a point well taken. If a customer who has paid for work on stone, as well as for the stone itself, is afterward handed a more or less imperfect transfer, he is simply cheated out of his just dues. The transfer, like the electrotype, is in the majority of cases only a substitute for the original, and many houses, ordering large quantities of litho goods today, will recognize no proofs from the original, but demand steam press proofs before ordering.

IMPROVED PROCESS OF EXTRACTING THE SENSITIVE ASPHALTUM.—Under this heading we will give from time to time useful information concerning the subject of "light-sensitive asphaltum." E. Valeutas' process: This eminent authority obtained the highest degree of sensitiveness in bitumen by boiling 100 g. of raw Syrian asphalt in a recurrent cooler with an equal quantity of raw pseudo-carmine or cumol (a carburet of hydrogen) in which 12 g. of flowers of sulphur had been previously dissolved. After the formation of sulphuretted hydrogen has ceased, the cumol is drawn off and the pitchy-black residue is dissolved in benzole 4 : 100, and used to coat plates or stone surfaces. This sulphuretted asphaltum is not soluble in ether, but soluble in benzole, toluol, cumol, and turpentines. This product is more sensitive to light than that which is produced by the dry process, and the reason lies in the fact that the cumol, having a boiling point of 170° Cent., excludes all possibility of burning the asphaltum. It is not necessary to go to extremes in drawing off the cumol, as a glassy, brittle product will result therefrom.

THE EXTRACTION OF SENSITIVE ASPHALTUM.—H. W. R., Philadelphia, writes: "In your article on page 560 of THE INLAND PRINTER, 'The Passing of the Vignette and Portrait Engraver,' you speak of sensitized asphaltum. Can you give me or tell me where I can obtain the formula for mixing it? I suppose it will be applicable to stone, zinc or aluminum." *Answer.*—The manner of extracting the "sensitive" substance from asphaltum is done by repeatedly washing the best Syrian asphalt (finely powdered) in ether, until the ether will

not dissolve any more of the remaining asphaltum. It is then spread upon a glass slab until the ether has all evaporated—this must be done in the darkroom. In the chapter, "Printing on Zinc in Bitumen," W. T. Wilkinson and Edward L. Wilson, in their book on "Photo-Engraving, Photo-Etching and Photo-Lithography," have explained the process in detail. For sale by The Inland Printer Company, Chicago.

A New Stipple Machine.—According to *Freie Künste*, patent No. 92,064 was granted to Louis Lesage, of Paris, for the invention of a stipple machine and graduated color scales for the production of graded shadings in stipple tints. Through this apparatus, stipples or markings can be produced within a certain limit, gauged by setting the color scale contrivance, which regulates the number and character of such dots or marks according to intent and purpose desired. The scale apparatus consists of a number of disks, each of which carries its influence over to the stipple pen in such a manner that within a given and set limit of space the pen will produce the proper quantity and character of markings or dots upon the working surface or plate. In order to produce a scale to correspond with the stipple machine, sections are made containing the various stipplings of the disks. These stipplings are printed over one another in two or more colors, so that by reproducing a certain combination tint with the aid of this instrument the necessary setting or placing of the disks can follow.

Brilliancy in Bronze Embossed Work.—G. W. B., with F. S. & Co., Detroit, Michigan, asks: "I have received some very fine samples of French embossed work, *apparently* done with gold leaf, the work appearing like burnished gold. Yet the price precluded, seemingly, the use of gold leaf. As I am experimenting upon similar work a knowledge of the methods employed by the French would assist me," etc. *Answer.*—A very high degree of brilliancy can be obtained with the finer grades of gold bronze, the finer the bronze the richer in effect. Again, the smoother the paper the brighter the burnish of gold, and on highly glazed paper the polish is still greater, but requires a little copal varnish in the ink, to make it adhere better. By passing such bronzed work through a copperplate press, face down, upon a highly polished steel plate, under strong pressure, the work will receive a very fine appearance, similar to leafwork. Glazing or calendering rollers are commonly used for this work. In embossing bronzed work, by dies which have properly burnished surfaces, intelligently contrasted with matt work, the polish of the steel will be given to the bronze under the high pressure of the press. For silver work the aluminum bronze is an article of great merit, and of lasting quality. To prevent the ordinary bronze from becoming discolored, as well as to produce a high gloss, the sheets are coated with spirit or collodion varnish, gelatin lacquer, etc.

How to Make Textures, Grains, Stipples and Linings on Stone and Metal Plates.—Having reviewed last month the "spatter" and "air-brush" work, we may now properly go over to *crayon*, which is the representative mode of producing "grain" on stone or metal. Sand is here the best medium, it is passed through sieves of various sizes, according to the degree of fineness desired upon the previously well polished surface to be grained. Water is now sprinkled upon the sand, and a small stone is slowly moved in small circles over the entire space until satisfactory. The longer this is done the more mushy the sand becomes, and the more "flat" the grain gets. Rocking in a frame containing a number of large, perfectly round marbles and sand, or the sand-blast, is resorted to; also acids, but the success is not so uniform or simple. Upon a surface grained in this manner the drawing is produced with litho-crayon (a substance cast in sticks and containing fats, rosins, soap, lampblack and other acid-resisting and greasy substances). Now the cunning of the artist's hand is brought into play, to create grains of different textures upon this sameness of ground. He does it by once using the crayon flat, then pointed, working over and over in different directions; now in lines, now in circles; then retouching and then "jumping" the keen blade of a knife or "scraper" over the surface to and fro. "Closing up" the minute fissures made by the sand must be carefully avoided. No woolly appearance must be permitted; all must be clear and sharp, however fine, so that it will transfer well. This is the process most fitted for artistic and original work.

Embossed Work from Stone.—If a hard stone, polished to a glassy surface with oxalic acid, be taken and an offset with regular printing ink be made thereon, which, after drying is covered with regular asphaltum etching ground, so that the offset can be plainly seen; and then, while the ground is yet tacky, a grainlike or textile fabric is laid on and pulled through the press, so as to take off the ground again in certain places, showing the texture plainly (upon taking off the fabric), a pleasing effect, showing contrasts of matt and polished surfaces can be obtained by the following manipulation. The offset of the label, showing through the partly transparent ground, can be filled in with asphaltum in places where no corrugation is to appear. Now, after the asphaltum is dry and registering marks have been scratched through the ground, a solution of water fifty parts, nitric acid one part can be flowed over which will bite the exposed parts of the stone. (Lesser depths can be covered up with asphaltum, after first taking off the acid, and again etching.) Perfectly even ridges or raised surfaces can be covered with gum on the offset before the etchground is applied. In such places the ground will wash off, giving the acid full play. When done, the asphalt is removed with turpentine, and the bronzed impression is needled upon the stone, and with a stationary manila backer, is proved. Another method of printing and embossing with *one* impression from stone will be described at some future time, also the method of producing the watermark in paper which belongs under this class of work.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

Possessives.—E. E. S., St. Paul, Minnesota, writes: "In setting the line 'Miners and Lumbermens Supplies,' I treated both as plural possessive. I placed the apostrophe after the *s* in 'miners,' and the proofreader marked it before the *s*. Which is correct?" *Answer.*—You set it correctly, and no proofreader who is fitted to read proof could possibly do what was done in this case, unless afflicted with some sort of temporary mental aberration.

Rings on Proofs.—"Dickinson," Rossland, British Columbia, writes: "This office pays 50 cents a thousand for composition, and expects only first-class work from its compositors. Are they justified in demanding rings for punctuation inserted in the proofs?" *Answer.*—No. Punctuation is paid for in the price of composition. It would be very convenient for compositors to follow copy, but it has always been understood that punctuation was not to be followed unless it was right, except when so ordered.

Proper Adjectives.—W. P. R. also asks: "What shall be done with those religious editors who speak of 'the christian religion' and 'Mohammedan religion'? Was Mohammed a capital fellow and Christ a small letter?" *Answer.*—Editors who do what is asserted in the question evidently do not treat words with any sort of reason in the matter of capitalizing. What shall be done with them? Nothing. Such unreasonable persons are not amenable to influence. They have made up their minds in some inscrutable way, just as many have in the case of some other words, and it seems impossible to induce

them to be reasonable. There is no excuse whatever for writing "christian," with a small letter. We cannot imagine why any one ever does it. But there is equal absence of reason for "assemblyman," "congressman," "presidential," and many other words often printed with small letters, even in papers that print "Assembly," "Congress," etc., with capitals. It is a matter simply of throwing aside all real principle. Those who do it can be told what is right, and they should be told; but inducing them to do right is another matter.

TENDENCY TO CHANGE SPELLINGS.—We have been asked if there is not a tendency to change words formerly ending in *re* to *er*, and write "huster," etc., instead of "histre," etc. Noah Webster made such changes in his first dictionary, and they were adopted by those who thought Webster entitled to stand as final authority. The tendency mentioned is one that has spread so that probably half of the American people now spell accordingly—or possibly more than half of them. But half or nearly half of the American people still use the other spelling, which is used by practically all other English-speaking people. There is little doubt that better reason could be adduced for the old spelling than any favoring the new one.

A CURIOUS ERROR IN CRITICISM.—Two North Carolina newspapers have published the following paragraph: "THE INLAND PRINTER, the leading journal of its class in America, has been printing a series of illustrations of scenes in and around Asheville. In its August number it has a picture of a one-horse wagon, hitched to a muley steer, a shabbily-dressed, ignorant-looking white man in his shirt sleeves, with the toes of his shoes out, standing by. His son, in about the same rig, stands near him, while at the steer's head stands a negro, neatly dressed, with Prince Albert coat, etc. The thing that we object to about all this is that it calls this 'A Typical North Carolina Conveyance.' The whole thing is a lying misrepresentation of the State and its people." It is hardly conceivable that the picture should be meant to represent either the conveyances or the people of the whole State. It cannot be a "lying misrepresentation," as it is a reproduction of a photograph taken in Asheville, from an accidental group, the conveyance being typical of those used by such farmers as its evident owner. The word "typical" is commonly and properly used in a sense far more restrictive than that given to it by the North Carolina editors. Language to suit such narrowness of view as theirs in this instance would be hard to find.

COMPOUND WORDS IN TITLES.—W. P. R., Medina, Ohio, asks the following: "When a compound word occurs in the title of a subject on a programme, is it best to capitalize both parts of it when the second element is not necessarily capitalized? Thus, 'Comb and Comb-honey Production.' It looks far better to me to use a small letter." *Answer.*—Our correspondent's choice of the small letter in the compound seems good, though the commonest practice is probably the other way. It seems a pity that so many persons confine their opinions to such expressions as "it looks better to me." This always reminds the writer of a young man who tried to learn to set type when he was about twenty-three years old. He wanted to indent his paragraphs three ems, and when told that one em was the right indention he said, "Oh, but this looks so much better!" What is the basis for such opinion? If one thinks one form more æsthetic in such a case, who knows how many may decide otherwise from the point of view of mere æsthetics? For intelligent choice of form we should have a more fixed criterion. There are principles in language that should decide such questions. When words are joined with a hyphen they become one word. "Hyphen" is composed of two Greek words which mean "into one," and the hyphen is a joining sign, never a separator. Compound words are commonly printed, under the circumstances of the question, with the second element capitalized, but this is only because it is not sufficiently understood that in such use the second word of the pair has become only part of a word, and does not stand as a whole word. The common habit of differentiation of "two words," "compound word," and "one word" is unfortunate, and it would be greatly beneficial if printers could be made to learn that a compound word is one word. It is almost universal, but it is wrong, to think that "compound word" means only a term with a hyphen between the elements; it really means a word made by joining two or more words, whether with or without a hyphen. Well, when we use a long word in a title, with each word capitalized, why should we put a capital letter in the middle of the long word? It is fair to suppose that it is some such reasoning, conscious or unconscious, that leads to the expression, "it looks better." It would be better if the real reason could be expressed, which in this case is simply that the words joined are figuring as one, and the second half of a word should not be capitalized.

CHOICE OF PERSONAL PRONOUNS.—P. P., Des Moines, Iowa, asks: "Would you say, 'About one person in ten doesn't know that their neighbors are saving money,' or do you think 'his neighbors' better? *Answer.*—"His" is decidedly better. This question, almost exactly, has been answered recently in this department, but it is worth while to say a little more about the rule of grammar that is involved. It is never right to use a singular noun and a plural pronoun, or any other disagreement in number. It seems advisable in a case like that of the question here to say "About one man in ten," etc., because it is a business matter, and presumably men are principally concerned. However, if generalizing by the noun "person" is preferred, that need not lead to the real grammatical error of using a plural pronoun. Of course a person may not be masculine, and that is why so many people make the error in number—to avoid supposed conflict in gender. But "man" is sufficiently generic to include all mankind, and the fact of its being masculine in gender, and demanding a masculine pronoun, need not be considered an insuperable objection to its use in the inclusive sense. All readers would know that the mere matter of general expression did not exclude women and children from business dealings. Changing "man" to "person," though, still leaves the masculine pronoun good, for grammar demands agreement in number, and it has been custom from time immemorial to use in such cases the word that denotes the supposedly stronger sex. Thus we should say, "The animal draws his load better under certain conditions," in a general sense by no means precluding the female animal from consideration; and why not "the person" also? We are the more willing to discuss this matter now because of a recent revival of the silliness that would have us use the ridiculous word "thon," meaning "that one," in such cases. Here is the latest outcropping of this nonsense: "We are prone to prefer the new words to the old, and many men and women find a pleasure in introducing a word not familiar to the average individual. Such a word is 'thon,' a contraction of 'that one,' proposed in 1858 by Charles Crozat Converse, of



Photo by E. U. Kimbark.

BREAKFASTING.

Erie, Pennsylvania, as a substitute for the clumsy combinations 'he or she,' 'him or her,' etc., as in the sentence, 'The child must be taught to study thon's lesson.' The word is so convenient that it is a wonder that it remains new to most people. The want of it caused the United States Supreme Court once upon a time to render a decision that 'his' in a law should be construed 'his or her,' so that women might be as amenable to the law as the male lawmakers themselves. This ruling allows writers of laws to avoid the use of 'his or her,' etc., every time a personal pronoun has to be used. But in every-day use the ruling of the courts does not count, and we need to use 'thon' every day of our lives." It was not the want of any such abominable formation as "thon" that led to the court decision, but that decision merely fixed in law what had always been a real principle in language. With correct understanding of language facts, no one ever need say "his or her," for "his" alone is really sufficient. The abomination "thon" remains new to most people because there is absolutely no need of it.

LEAN AND FAT TYPE.—A foreman of a printing office in Quincy, Illinois, asks the reason why a paragraph set in 6-point and the same paragraph set in 8-point will not contain the same number of ems. The inquirer incloses two samples which caused the question to arise and led to many inquiries but no satisfactory explanation. He is of the opinion that a lucid explanation will enlighten a great many as well as himself. *Answer.*—One letter is fatter than the other. The proportions of letter are sought to be observed by the founders, and these proportions are not always compatible with keeping the number of ems to the alphabet the same in each size, hence the variation in the number of ems to the alphabet in series of body type that to the eye appear of uniform number of ems to the alphabet.

STERETT PRINTING COMPANY, SAN FRANCISCO.

BY STYLUS.

A PECULIAR interest attaches to the history of printing in San Francisco, although its introduction dates from a time in the memory of a considerable number of persons now living in the community. In most cases the persons who engaged in the business or occupation in the early days may be said to have drifted into it, because they came to California for the sole purpose of digging gold. Later several printers came here with an outfit as part of their chattels shipped from the East, but with these exceptions the first experiences were had in the mines. A few weeks or months there, with the attendant hardships of a miner's life, the uncertainty and fickleness of fortune, soon showed the quondam miner, who had been trained to the case, that he was not a success as a miner. This was the experience of Benjamin Franklin Sterett, one of the best known and most honorable printers during his lifetime, who established a business which now enjoys the distinction of being not only one of the oldest printing offices in San Francisco, but is probably the only business having a continued and uninterrupted existence, without change of firm, for forty-five years.



WILLIAM I. STERETT.

Mr. Sterett was born in Maryland in 1822, but in his childhood was taken by his parents to Saltsburgh, Pennsylvania, where he grew up and received his education. At the proper age he was sent to Pittsburg to learn his trade, after acquiring which he returned to his home and engaged in business on his own account. There he married and apparently was settled for life, when the news of the discovery of gold in California reached the little town, and all his plans were changed. Leaving his wife at Saltsburgh, he started for California and reached San Francisco in December, 1849. He went to the mines at once, where he remained for ten months, and then drifted down into the Sacramento valley, to the thriving city of Marysville, where he opened a general store. Here he remained for less than a year, when he came to San Francisco, and at once began his arrangements for opening a printing office. Having determined to make his home in San Francisco, he returned to Pennsylvania, and in due time came back with his wife and a complete printing plant.

Mr. Sterett opened his office early in 1852, in a building on the corner of Washington and Sansome streets, then resting on piles. From the first he was successful, work pouring in steadily. The great fire came along and swept everything away, the type in a molten state flowing into the water below, while the wrecks of his presses sunk into the soft mud at the bottom. After the fire he formed a partnership with the late Jerome B. Painter (afterward and until his death engaged in the type founding business), and under various styles—as Sterett & Painter, or Sterett, Jobson & Painter—the business prospered for several years. Mr. Painter having decided to devote his entire energies to the type founding and printers' supply business, in 1856 Mr. Sterett bought him out. From that time until his death, June 2, 1892, he owned the entire business, and managed it himself, conducting it under the style of Sterett & Co. After obtaining entire control he moved the office to 533 Clay street, where he remained for more than ten years. About this time the building on the opposite side of the street was projected, and in 1867 he moved to the premises at 532 Clay street, where the business is now conducted.

Mr. Sterett was a member of the famous Vigilance Committee of 1856, which hung or drove from San Francisco the ringleaders of the gang of criminals which controlled the politics and dominated the courts of the city. He was foreman of the jury called to try Laura D. Fair for the murder of Crittenden in 1871, and during the twenty-six days which the trial lasted the jurors were locked up each night, so great was the excitement over the event. Foreman Sterett announced the verdict—murder in the first degree—before a crowded court. He was also a member of the Board of Education of San Francisco in 1879-80, and retired from office with an unblemished record.

On the death of B. F. Sterett in 1892, the management of the business came into the hands of his son, William I. Sterett, whose portrait accompanies this sketch. This gentleman had learned the trade in his father's office, but had not followed it continuously. Having had a thorough business education, he had for several years engaged in other affairs. At one time he was in the stock brokerage business, and at the time of the Comstock excitement in 1875, he was a member of the San Francisco Stock Board. Later he engaged in the commission business, and was for a time in the general freight office of the Southern Pacific Railroad. This varied experience in other lines gave him a wide acquaintance, and he has profited by it since assuming the management of the printing office. He early decided to adopt a specialty in the work to be turned out, and having had a strong liking for the show-bill business, made that the feature of his office. To engage in this branch necessitated a complete remodeling and refurnishing of the office, which had up to that time been devoted to general book and job printing. New presses were added from time to time, the type was gradually renewed or replaced by later and better styles, and a complete assortment of wood type and borders for the largest posters was added. The machinery was increased at that time by a Campbell four-roller 38 by 55, a steam cutter, and a gas engine. The last acquisition was a Century Pony, and as all the presses are constantly running, this was added none too soon.

The office of the Sterett Printing Company is located in a room especially built for it; is large, airy, well lighted, and all things considered, is without a superior in San Francisco. It is that kind of an establishment where the workman feels that he can do his employer justice and at the same time do himself justice, as he has everything convenient and in abundance.



GOING TO PASTURE.

From painting by L. Barillot.

Half-tone by
ELECTRO-TINT ENGRAVING COMPANY,
723 Sansom street,
Philadelphia, Pennsylvania

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed to this office, flat, marked plainly, "RALPH."

JAY CRAWFORD, Shenandoah, Iowa.—The cover page of the Alumni Association is very good indeed.

E. W. GRAY & CO., DuBois, Pennsylvania.—The midsummer blotter of the DuBois *Courier* is excellent.

THE NEW IDEA PRINT, Franklin, Massachusetts.—Your work is all neat and attractive, showing good treatment.

T. J. WHITE, of Reardon & White, Emmetsburg, Iowa.—Your samples are all excellent, and in a number of instances artistic.

THE Petrolea (Ont.) *Topic*.—The plan of your card is very good, but we would not advise you to use the Sylvan Text capitals as starters for lines of display.

WILLIAM F. ANDRES, New York.—The blotter is certainly attractive, and the composition up to date, but the third color did not add to the effectiveness in any way.

D. E. CUSICK, the Hustling Printer, Danville, Illinois.—Your blotters are neat and up-to-date samples. They show that you are a hustler, with ideas of your own.

W. S. TAYLOR, Philadelphia *Inquirer*, Philadelphia, Pennsylvania.—The large collection of advertising proofs show brainy treatment in all respects. There is not a bad ad. in the lot.

A CIRCULAR, "Being on Time," from the Times Printing House, Philadelphia, Pennsylvania, is a model of neatness and original treatment. The colors are harmonious and presswork excellent.

MORRILL BROTHERS, Fulton, New York.—Your large and varied parcel of specimens demonstrate unquestioned ability to do neat and artistic letterpress work. The cover pages are excellent. The samples also show that you have the correct idea of balance, finish and whiting out.

FRED A. SPENCER, Canandaigua, New York.—Your work is neat and tasty and shows that you make the best use of the material you have to work with. A few fonts of the newer and heavier-faced series now being shown would help your work very much. Balance, finish and harmony are good.

E. T. RUNNION, Ada, Ohio.—The letter-head of Brig. S. Young is very neat and tasty. As regards the card of the Ada Presbyterian Church, we do not approve the curved line, and the name of the pastor is set in too large type. A condensed letter is hardly the proper thing to use. Otherwise the card is all right.

C. E. ELLIS, St. Louis, Missouri.—Your work is very creditable and shows very good treatment indeed. The circular of "Allan's Tonic" is well displayed and shows how much more effective a job can be produced with few display lines in conjunction with light-face type than striving to make every other line a display line.

F. W. THOMAS, Toledo, Ohio.—The booklet for Melchoir Brothers shows excellent composition and harmonious color schemes, considering the restrictions which the customer imposed. The cover is beautiful and artistic. The work shows that you gave the job much thought, otherwise the pamphlet would have been anything but good.

GEORGE A. SKINNER, Herkimer, New York.—Your work is decidedly on the artistic order. The letter-head for the Herkimer Steam Laundry being the best specimen, with the bill-head of the Herkimer *Record* a close second. The Copley & Post bill-head is not good. The reason is that you should have used the next smaller size letter for Copley & Post with the exception of using the same size for the "C," "&" and "P." Then for "Fire Insurance" you should have employed a size smaller than you did. It would have helped your job. In the letter-head of your firm, the green ink used for the wreaths is considerably too dark. It should be more on the tint order. This is an essential point, because it will then make the matter inside the wreaths stand out to better advantage.

GEORGE S. SIMONS, Emporia, Kansas.—We are convinced that it will pay you to make a study of job composition. For "first efforts" your work is certainly very creditable. Even though you are a pressman, what knowledge you glean from the composing room cannot fail to be of material assistance to you. We are willing to lend you a helping hand. Send in your samples as often as you can, and we will criticise them with a view to helping you out.

HARRY L. SHARTLE, job compositor with the firm of Strawbridge & Clothier, merchants, who do their own printing, Philadelphia, Pennsylvania, sends some very neat and artistic specimens for criticism. They are all up to date. In the parcel was a cover for a shoe catalogue, No. 1, which we reproduce. The only criticism we make is that the address, "Philadelphia,"



No. 1.

is not suitable nor in harmony with the balance of the type employed. Had he used 10-point Satanic it would have been better. This cover had liberal margins and was printed on green stock in green ink of a darker shade than the cover paper.

WILLIS S. JONES, Westport, Connecticut.—The invitation is your most artistic piece of composition, which we think is very good. The date line on your bill-head is too small, and the "To" and "Dr." much too large. The plan of the heading is all right. The panel at the left would have looked much better had each line been set flush to the left. There is nothing very striking about the book for the Firemen's Association. It is good, plain bookwork, with good presswork, especially on the half-tones.

WE have had occasion before to review the products of the Gottschalk Printing Company, St. Louis, Missouri. The samples now at hand show clearly that this company has artists in all branches of its plant. The programme for the American Type Founders' Association, entertaining the Mississippi Press Association, is a beautiful piece of composition and presswork. The simplicity of the designs, harmonious color schemes, excellent balance and judicious employment of white space are to be commended.

CHARLTON MCDANIEL, Sulphur Springs, Texas.—Your note-head of Ed A. Bergin is not a bad job. It is well balanced and finished, but we do object to the use of the Gothic and the curved line for Mr. Bergin's name. Now, to get away from this plan, place the name Ed A. Bergin in the center of the line, above "Marble and Granite Works." Then place "George A. Bergin, Manager," over the panel, in the place now occupied by the other name and use one size smaller De Vinne for same.

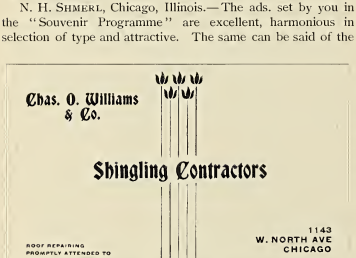
W. ED SHAFER, New Bloomfield, Pennsylvania.—Make "Eagle Hotel and Livery" a full line and set it all in De Vinne, and don't set "and" on the "stair-step" plan, but in the same

size type as the balance of line. Don't use the italic for proprietor's name, but set it in your Lining Gothic—6-point—taking out the hyphen and drawing the line together. Take out the pointer after third line and move the line to the center of the measure. This will improve your card very much and do away with the ragged appearance it now presents.

James A. Cameron and J. Edwin Bell, Cleveland, Ohio.—The announcement of the Laundrymen's National Association is a neat and artistic piece of printing. The composition and presswork harmonious and well done. There is one feature about this job that we cannot approve, and that is the scroll ornaments in orange. The one on the second page is entirely too large. The idea of making it balance the initial letter in the upper left-hand corner of the page is all right, but it is by far too large for the page and too bulky for the size of the initial. There is another reason why it should not be employed. It is a meaningless ornament, and this fact is made only too apparent by its size.

Hal Marchbanks, Ennis, Texas.—Your work is excellent, as a rule, and shows good balance, finish and presswork. Your firm bill-head is artistic and excellently well balanced, and the stationery of W. Joelsch & Son and the Ennis Pharmacy is very neat, but we do not approve the plan of these jobs: Board of Trade Saloon and E. L. Stinson & Co. The former job has the line running diagonally across the corner, which practice is not to be commended. For a two-color heading you certainly could have gotten up a much better design. The latter job is by far too heavy and is entirely too ragged. Your note-head is all right, but not correctly whited out. It needs a pica between the names and the firm name, and another pica after the line "Job Printers." Try this and see the difference.

N. H. Shmerl, Chicago, Illinois.—The ads. set by you in the "Souvenir Programme" are excellent, harmonious in selection of type and attractive. The same can be said of the



No. 2.

advertisements in the programme of the "Lotta Recitals." We like the plan of the Charles O. Williams & Co. card, No. 2, which we reproduce. It is artistic, has original treatment, we believe, and is very well adapted for a color scheme.

The practice of restricting compositors to narrow lines, both as to arrangement and choice of type, is a bad one. Nearly always the results are not satisfactory either to the customer or printer. The compositor, anxious to please the customer, becomes a mere machine for the time, and thinks of nothing but the directions accompanying the copy. These remarks are called forth by a request to criticise an advertisement which appeared for Mr. George E. Sanborn on page 509 of the August number of The Inland Printer. That the advertisement in question is not beautiful from a point of composition, no one will contradict. The type is too uniform as to size, making the advertisement have a flat appearance. Portions of the wording should have been set in much smaller type. The wording relating to the product of the Standard Machinery Company should have had different treatment. There are too many display lines, and the wording should have been grouped and set in a smaller size. The same treatment indicated above should have been accorded the matter pertaining to F. L. Montague & Co. The plan of "every line a display line" should not be attempted, because effective, forceful display composition is an absolute impossibility on these lines.

William Poland, Urbana, Ohio.—Your work shows that you have artistic talent. The Jamison folder is excellent and shows good treatment all the way through. The letter-head of the City Printing Company is excellent in design and very harmonious as regards color scheme. There is one thing which lays the heading open to criticism, and that is the ornament within the wreath at the left of "Job Printing." Had you omitted the ornament and printed all the wording inside the wreath in the green ink, you would have had a job beyond criticism. The practice of large ornaments in commercial work, especially when only one color is used, cannot be commended, as the ornaments detract from the display. The envelope of "Poland & Company" is all right as to design, but the letter "P" being so far away from the words to which it belongs renders the job ineffective.

W. E. Mackinzie, San Rafael, California.—We see in your composition a tendency toward a monotonous use of type too near the same face and size as your main display. Take the bill-head of the Pioneer Mill and Lumber Company as an example. You have employed 24-point Tudor Black for the firm name, which was in good taste and all right, but immediately underneath you have used 12-point De Vinne caps for the street address—6-point would have been large enough. Now, had you put the address in 6-point and immediately underneath it, in the center of the line, put "Redwood and Pine Lumber"—in 18-point Tudor Black—it would have been much better. As it now stands, the office address is accorded more prominence than "Redwood and Pine Lumber." The words "Mill and Yard" are much too prominent. They should have no more prominence than the location of the same, if as much. The location of this wording should be changed to the position now occupied by "Redwood and Pine Lumber." This would maintain a good balance and accord more prominence to the important wording. In the panel "manufacturers of," the last two lines would look more symmetrical if made flush with the first two. Your best job is the first page of "Mushroom Recipes," and the only suggestion we have to make is to remove the meaningless ornament and replace it with one suggestive of growth or vegetation. Use more light-face type in conjunction with your display, and isolate it more from the main lines. It will give your work a lighter and more airy appearance.

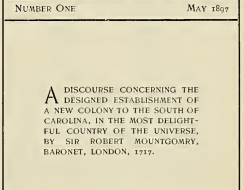
A. K. Schultz, Berachah Orphanage, College Point, New York.—Considering the experience of your boys, we think they show evidence of superior talent, and should receive encouragement. As regards the bill-head of J. K. Schultz, the words "Bought of," being so much smaller and lighter than the firm name, they never count for anything more than so much white space or quads; therefore the proper thing to do is to center the firm name, regardless of these words. With this exception the right-hand side of the heading is all right. There is too much sameness to the panel matter. Now, we do not mean by this to employ a dozen different faces of type therein, but to use smaller type and arrange it a trifle differently so as to lighten the effect. In the bill-head of the Berachah Orphanage the type for date line is too large. "Publishers of" should have been in lower case, and "Tracts and Echoes from the Valley of Blessing" in capitals. "Estimates Furnished" should have been in smaller type. The plan of the heading is excellent, and it is well balanced. In the heading of "The Christian and Missionary Alliance," the address line "1928 Mt. Vernon Street," should have been placed in the center of the

line, immediately under the main display line, in order to perfect a balance of the line "Headquarters of." It would have been a good plan to have placed the superintendent's name over the emblem, pretty well up and to the left-hand corner.

WALLACE COOK, Long Branch, New Jersey.—As a whole your work shows improvement over the last parcel. The cover page of "Flower Carnival and Kirmess" has some faults and we know you can eradicate them. To be sure, there is a large amount of matter to contend with, but the desire to have too many display lines caused the trouble. Three display lines are ample on this cover—"Flower Carnival and Kirmess," "Monmouth Memorial Hospital" and "Ocean Theater." We would have grouped all the other wording, probably on the square plan, and in no larger type than 8-point Jenson, making the measure for the grouped portions about the length of the line "For the benefit of the." This will give more "daylight" and relieve some of its monotony. We see no evidences of overornamentation in your work. The ornament in "The Ribbon Garden" advertisement did not help it any, although it was not exactly out of place. A letter which would have made a full line or very nearly so, would have been better than an ornament. In some of your display work you make a mistake by placing your display lines first over to the left and then again to the right of the measure. It lessens the effectiveness of the display. This practice is shown in the "Road to Ruin" Programme, middle column of first page. Had you centered these lines it would have been better. It is a bad plan to place ads. on the first cover page of a programme, but it is not the fault of the printer, and it would not be just to criticise this feature, because it is not his fault. We are confident you will come out all right with a little patience, study and perseverance.

ED M. LEE, Cheyenne, Wyoming.—You made an improvement in the "Programme of the Laramie County Teachers' Institute." The fault with your job is that it is ragged. You could have made a much better first page than you did by following the plan at the left-hand side—"The Tenth Annual Session"—and then follow, in 18-point De Vinne, with this matter, "Of the Laramie County Teachers' Institute." Allow but one word to the line, except in the case of the words "of the," which could go in one line. Immediately below this, and separated by a very small and simple ornament, place this wording, in 6-point De Vinne: "Conductor: Mrs. Elizabeth Howes, County Superintendent of Schools." Now follow with another simple ornament, not larger than pica. After this place "Cheyenne, Wyoming, August 23-28, 1897," in 12-point De Vinne. Of course, you must set this page in two measures; we should judge about ten ems pica would be right for the side measure. This will give you about fifteen ems for the matter to be placed on the right. Now, in about 30-point De Vinne lower case, place the word "Programme." In the exact center, up and down, place this matter, starting it off with an initial letter, and setting the body in pica old style, not to exceed ten ems pica: "The Public is cordially invited to be present at both the day and evening sessions of the Institute." At the extreme bottom of page place the extract from the session laws, which will balance the word "Programme." If you so desire you can place a 12-to-pica rule, heavy face up, around the panel on the left-hand side. It will pay you to take time enough to reset this job on the plan outlined. Send us a good proof of the job in black ink on white paper and we will reproduce the three jobs.

P. WILBUR SHOOP, Abingdon, Illinois.—Considering the limited experience of the apprentice, the work is highly creditable. The advertisements are rather the best of the specimens. There are too many colors and an unpleasant effect is produced by shading the St. John on the envelope. The plan and composition are first-class, but the effect was killed in the pressroom by an evident desire for a "showy" job. The letter-head of the *Abingdon Kodak* is all right as to plan, but it is not what it would be with a few minor changes. The panel in the corner is all right, but should be moved six points to the right in order to equalize the margin. Now move the line "The Abingdon Kodak" over to the center of the measure, set "Jesse C. Shoop, pub.," in 6-point Racine instead of 12-point. Bring the words "High Art Typography" in the center of the line, employing 24-point St. John. "Estimates given on all classes of work" is too large, and would look better in a light-face 6-point type. This wording can be isolated either in the lower left or upper right hand corner of the heading. We do not approve the plan of the heading on account of the "stairsteps." The Lyman S. Austin note-head is bad. Were it an advertisement or handbill it could have been accorded the treatment it received. The type is by far too large and gives one the impression that you wished to take up all the white space on the heading. It is a mistake to do this. It crowded the heading and rendered effective whiting out an impossibility. The Babbitt Churn job is an artistic creation, but a trifle smaller type, say 8-point Jenson, would have allowed for a more liberal display in the first panel and given the job some snap and character.
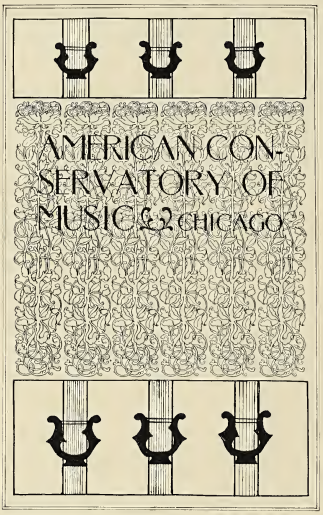


No. 3.

"AMERICAN COLONIAL TRACTS" is the title of a monthly publication by George P. Humphrey, Rochester, New York. We reproduce the cover page, which for simplicity, balance and harmonious treatment is to be commended. This design (No. 3) shows what may be accomplished, even by those who think they have no material from which to get up a good job.

J. S. THOMAS, Jefferson, Iowa.—The O. L. Dick letter-head is by far the best specimen of commercial printing in your large and varied parcel. The Japanese boat ornament could have been left out and helped to make a better job. There is a strong tendency toward overornamentation in your work, and we would urge you to be more careful in their employment. As a rule they serve only to eat up white space and subordinate the display. On the "Common School Diploma," the ornaments are all out of place and not at all in keeping with a job of this character. The first page of the "Epworth League" programme is creditable, but is overornamented. We would have grouped the wording on this job thus: "Programme of the Boone District Epworth League" all in Tudor Black, making four lines of it, with about the same space between the lines as there is between the lines "Epworth" and "League." Then we would have placed the ornament now employed at the left of "Epworth League" in the center of the measure with plenty of white above and below. Now group this wording: "Eighth Annual Convention, Glidden, Iowa, August 3 and 4, 1897," in 12-point Tudor Black, making three or four lines of it, placing it well down toward the

border, about the same distance as the last line now is. Use no other ornamentation. This will improve the appearance of the page. It will pay you to reset it on this plan. The ads. are creditable and as a rule show good judgment. The volume of matter received for this department renders it impossible to go over as large a parcel as you sent and make a criticism on each piece of work. The way to get the most help from this department is to send two or three samples at a time and make use of the department as often as you choose. It is a mistake to send large parcels. We want you to use the department in such a manner that you will derive the greatest amount of good therefrom, and we know from experience, and now recommend all who use these columns to send few samples at a time and send more frequently.

CHARLES STOVEL, with George E. Marshall & Co., Chicago.—Your cover design, No. 4, which we reproduce, is excellent in design, but a trifle crude in execution—that is, the part drawn in india ink. This specimen is a composite design, gotten up by Mr. Stovel, who has never had any instructions in



No. 4.

designing and drawing, and it is very creditable indeed. The top and bottom panels are drawn, but the center portion is printed from border and type. In these days of zinc etching, these designs can be used in a profitable manner. Now, for a panel design, where both bottom and top sections are alike and the middle portion is to be printed from type and border, it is only necessary to draw one section and then have two plates made from same. This design would make an excellent color scheme and affords a wide scope in the manner of treatment. Take, for instance, the middle section. It would be beautiful if the ornamental work was printed in a light green and then the type and upper and lower panels in a dark green. These designs should afford and lead up to many artistic creations in jobwork.

PRINTING AND PUBLICITY PROBLEMS.

BY MUSGROVE.

Herein will be criticised each month samples of printing intended to make publicity for the users thereof. The samples will be criticised from the technical point of view of the printer and the advertising expert. All samples for this department should be marked "MUSGROVE."

MUCH as I should like to do so, it is impossible for me to reply to queries by personal letter. My correspondence would run away with my time entirely were I to commence that sort of a thing. If correspondents will give me a *nom de plume*, I will reply to them in that way, through this department.

THERE'S another little thing to which I wish to call the attention of my readers. When you write a printer or an advertiser, the former especially, for an example of the work that has received commendation in these columns, always send at least 5 cents in stamps to cover postage. Mr. Deist, whose booklet I commended last week, said that he had fifty-nine requests for it, and it has cost him a little matter of $2 and over for postage. Send your stamps next time.

THERE seems to be a disposition among some small printers and some who have pretensions at largeness to shirk the responsibilities of proofreading. Last month I had a printer print a book on jewelry advertising for me. I had to throw the whole job away because there were some dozen or so typographical errors in it. The printer said I passed the proof. That is no excuse, because I stamp all my proofs "Passed as to style and wording only. Printer is responsible for typographical errors." The users of printers' ink are too liberal in this matter of proofreading. Any man who pays for a job of printing pays to have it done right. Every typographical error is a blemish for which no one but the printer is responsible. Such work is slovenly, and the printer who prints it should bear the loss such work entails. Any printer who endeavors to foist such work on a client should lose his trade, and I am glad to say that I have been able to materially decrease the income of several who have endeavored to push slovenly work on clients of mine.

DOWN in Roanoke, Virginia, there is one of the largest printing establishments in the South, and one of the most progressive and up-to-date in the business anywhere—the Stone Printing & Manufacturing Company. Mr. Edward L. Stone, the head of the company, and the one from whom emanates the majority of the advertising ideas, writes me as follows about his advertising:

> I believe advertising to be almost as necessary in the conduct of a printing establishment as is the printing press itself. The kind of advertising, or the method employed, is the point that needs the most consideration.
>
> The writer has always believed in a certain amount of newspaper advertising, and has carried two inches across double, at the top of the column, next to local reading matter, same position, in our morning daily for the past eight years. This is changed regularly, every week—the advertisement being set up in our job department, in nobby style, stereotyped, and the plate sent to the newspaper. We thus attend to our own display, have the use of all the late style type, borders, etc., and find that this method encourages the systematic changing of the advertisement.
>
> Of course, the first thing is to have something to advertise. Advertising will not be beneficial for any length of time if the claims and representations are not as advertised.
>
> We claim to be the largest and best equipped printing office in the State—with possibly two exceptions; they *may be larger, but are really no better equipped*. All of our machinery is modern—our appliances labor-saving, etc. We have lots of type and other facilities necessary for quick work—and we tell our friends (and enemies) about them.
>
> It is, of course, necessary that the quality of our printing be right, and our prices right, and our promises kept.
>
> We inclose a little advertising slip in each letter we send out and in each package we deliver.
>
> We never mention a price in our newspaper advertising, and seldom in our slip advertising. Our experience is that when a man sees a good job of printing *he remembers who did it*—he does not ask what it cost. We mean, for example, suppose a handsome programme is gotten out for some public

entertainment, and the programme is commented upon. On all sides we will hear: "Stone, that's a nice programme you printed for the Flower Show." When some other entertainment is to be given they remember that we printed the other programme, and come to us. Then we take care of the rest.

We pay especial attention to our proofreading—and it's a winning card with schools, colleges, universities, lawyers, etc.

And we tell the people about it.

Our city has a population of about 22,000—we employ about sixty-five people, occupy three floors, 60 by 100 feet, well lighted and heated, fitted with gas and electric light, gas and electric power, and electric bells, dumb waiters and speaking tubes to all departments. Our people have a metropolitan printing office at their own doors.

And we tell them about it.

We recently undertook to complete in two weeks an edition of 10,000 copies of an 180-page catalogue. Our customer doubted our ability to do so. A friend who had seen some of our quick work, in the shape of law briefs, told the customer if we said we would do it, they could count on it being done. We had them begging *us* for time.

And we told the public about it.

We endeavor not to promise more than we can perform—but, after we promise it, we leave no stone unturned to keep our promise. We telegraph for paper to come by express; we work at night—all night, may be; put the job on two presses, or six, if necessary.

And then we tell the people about it.

We keep quite a lot of samples of our printed work, with circular price list, always ready for answering inquiries. We send out a large calendar at first of the year, and calendars on blotters each month.

We *never* "let up."

We make it a rule to answer all letters courteously and fully. If a quotation is asked on one thing, and we can suggest something better, or perhaps more economical, we do so.

We never "talk about" a competitor. We blow our own horn, and find it keeps us busy.

I have tried to answer your questions, and hope I have done so satisfactorily.

I might add that I have active charge of the business; am a practical printer; write all the advertisements; keep in touch with almost every job, suggesting the change of a line here and there; believe in giving my force good tools to work with; have tried and true lieutenants at the head of the departments, who take pride in the good name of the establishment, etc.

I believe in paying good wages and exacting good service.

If I can give you any further information let me know.

There are lots of good points in that letter. You will notice Mr. Stone says, "we *never* let up." Much of the success of Mr. Stone's advertising lies in that. There is no "off season" for Mr. Stone, because he always keeps at his people. Mr. Stone's letter can be read with a great deal of profit, because it is the testimony of a practical advertising business man who has the courage of his convictions and the power to carry them out fully and completely.

* * *

A GOOD many printers are careless about the way in which they send out proofs. They are not careful enough about one point especially, to allow enough margin all about the body of the type in order that the corrections may be easily indicated. I received a proof from a printing concern in New York City the other day of a 36-page booklet, and each page was proved on a sheet of paper that allowed but a half-inch margin! I had to paste each sheet on a larger sheet before I could commence to make my alterations. Another thing, if you take a stone proof of a job, plane down the type before pulling the proof. It is always better to take a galley proof if you can, and don't take proofs on paper that will not allow of the use of pen and ink in reading. These may seem little things. So they are. They seem to be too little for a good many printers, big enough to know better, to notice.

* * *

LAST month's experience meeting evidently has made a tremendous hit with printers all over the country. I have before me a batch of thirty or forty letters asking me for plans and methods of advertising, and asking for suggestions. Next month I am going to take up several plans I have in mind and talk them over with you.

* * *

HERE'S a small reproduction of a poster, half sheet, recently issued by Peck & Co., of Hartford, Connecticut, to announce their removal, in connection with a handsomely printed circular on vellum. These two pieces of work are the handsomest and most unique that I have seen in a long time.

* * *

THIS blotter of the *Martin Mail* is very poor. There is entirely too much reading matter on it, and then, to make it worse, the rulework crowds the type into masses. There are at least ten good blotters condensed into one poor one in this one of the *Martin Mail*.



ALBERT B. KING, of Albert B. King & Co., gives me his experience as follows. Mr. King draws the same line on newspaper advertising. Mr. King takes an eminently sensible view of the matter when he points out that it does not matter how much you advertise, if you can't back it up you had better go out of business; and, as he says, spend money on equipment rather than on advertising to do the work you have not the equipment to do.

We have given more attention to advertising our business than printers usually do, and the results have been good. We do not think that newspapers are good mediums for advertising the printing business. What we have done in that line has been almost without results; besides this, we believe in honoring our own methods. The batch of advertising matter which we send under separate cover will give you a better idea of what methods we have usually selected. The most remunerative one used is that of sending "multigraph" letters, samples of which we send. We spend about $500 a year in this way. We think that good cuts pay well, but not as well as the letters. Usually, we write our own advertisements. We send them sealed by mail, paying letter postage. The rapid growth of our business we must attribute largely to advertising, but this in itself is not sufficient. The work

must be well and satisfactorily done, or the customers obtained will drift away and be lost. It is far better to spend $500 for new type and $100 for advertising, than it is to spend $100 for new material and $500 for advertising. One of the best advertisements for a printer is his imprint on a well-printed job. We have traced orders from all over the country directly to our imprint.

You flatter us exceedingly, when you say that you are sending your letter to "ten of the foremost printers in the United States." We think pretty well of ourselves, but we did not know that we would be counted among the ten foremost in this country.

MR. J. H. JOHNSON, of the Winona (Minn.) *Herald*, sends me three ads. for reproduction and my opinion. Here is the best one. Mr. Johnson says they brought business. Criticism would be out of place, if adverse.



You know I do not generally enthuse over a piece of work sent me for criticism. You know I am generally critical in the sense that I find something wrong. I am caught and mastered, however. Milwaukee did it. A. Wetzell & Bro., of 614-618 East Water street, Milwaukee, Wisconsin, sent me a large brochure the other day that contains examples of their color printing. Without reserve I pronounce the specimens of work which they send out the most beautiful examples of letterpress that have ever come beneath my eye. The colorings, presswork, type, registering, everything, is absolutely faultless. Any printer who can get a copy should do so. It is worth $10 to any printer in the country. The Messrs. Wetzel have my very best congratulations and thanks. It will be of interest to the trade to know that the Miehle press was used in printing this brochure.

MR. CORELL, of The Corell Press, contributes his experience as follows:

> In our trade, newspaper advertising in dailies is practically useless, and few printers can make anything out of it; those few being men who print 10,000 circulars for $3, or 1,000 bill-heads for $1. We do no such work, and consequently have never used the dailies.
>
> We have tried various other periodicals from time to time, invariably with less return than would pay the ad. contract.
>
> To our mind the best medium has been the imprint on our work.
>
> The use of cuts pays when the cuts add to the beauty or effectiveness of the design, or when the cuts fit the matter in hand. In these days of cheap photo-engraving there can be no excuse for cuts that do not fit the matter. And, if you include as cuts all ornaments, borders, etc.—well, taste and type have a good deal to do with their usefulness.
>
> Apropos of the advertising value of illustrations—do Charles Dana Gibson's drawings help to sell the books they illustrate?
>
> We write our own ads.; and, moreover, we do the same for not a few of our customers, for whom we set the ads., furnishing electros.
>
> We circulate our ads. by mail and carrier. We favor the latter method, for out of a lot of packages by mail—even under full letter postage—a large percentage is delivered so crumpled and cracked and soiled as to have lost most of the original effectiveness.
>
> When you consider that advertising means every conceivable method of getting your name and your work before the public, there can be only one reply to this query, and that is: Advertising is a department of your business requiring as much and as careful consideration as your *cash* account.

The use of newspapers entirely depends upon the class of work you do, truly; but the plant having the facilities for big runs can find it remunerative to advertise in the newspapers. Mr. W. H. Hoskins, a stationer and printer of Philadelphia, advertises heavily in the street cars. He tells me that it pays him very well indeed. He advertises his capacity for turning out 100,000 envelopes a day, and kindred large runs.

HARRINGTON & BENEDICT, 217 New High street, Los Angeles, California, take advantage of the Klondike excitement by means of a ticket supposed to be good for a passage to Dawson City. Here it is:

Issued by Alaska Midland Railroad Co.

1897

Good for one continuous passage from

LOS ANGELES

TO

SAN FRANCISCO

The Alaska Midland Railroad Co. acting for itself over its own line, and as agent for each line named in this ticket and accompanying coupons, but assuming no responsibility beyond its own line. This company assumes no risk on baggage except for wearing apparel, and limits its responsibility to One Hundred Dollars in value. This ticket is void unless officially stamped and dated and the coupons belonging to this ticket will be void if detached.

Subject to conditions on back of ticket

No. 1849 — C. A. Fenner, PRESIDENT

Form Q T—10m—8-17 '97

The Old Husk Steamship Company

No. 1849

Good for one continuous passage from

SAN FRANCISCO

TO

DYEA

I. M. Uno,

Subject to conditions on back — PRESIDENT

Dyea and Chilkoot Pass Pack Railroad Co.

No. 1849

Good for one continuous passage from

DYEA

TO

DAWSON CITY

L. K. Strike,

Subject to conditions on back — PRESIDENT

On the back of it is printed:

CONDITIONS.

This ticket is issued by the Alaska Midland Railroad Company, and accepted by me on the following conditions: I assume all risk of accident, and expressly agree that said Company shall not be liable under any circumstances, whether by negligence, criminal or otherwise, of its Agents or others, for any injury to my person, or loss or injury to my property while using this

ticket, and that said Company shall not be considered as common carriers, or liable as such.

It is further agreed between the parties of the first part and the party of the second part that the party of the second part shall be required to procure all their printing of

HARRINGTON & BENEDICT,
Tel. Main 1400. 217 NEW HIGH STREET.

It should have aroused comment on the part of Los Angeles people.

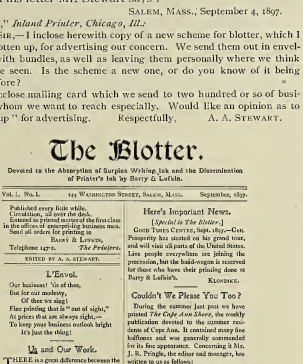
A. A. STEWART, of Barry & Lufkin, printers, Salem, Massachusetts, sends me the blotter reproduced elsewhere on this page. In his letter Mr. Stewart says :

SALEM, MASS., September 4, 1897.

"*Musgrove," Inland Printer, Chicago, Ill.:*

DEAR SIR,—I inclose herewith copy of a new scheme for blotter, which I have just gotten up, for advertising our concern. We send them out in envelopes and with bundles, as well as leaving them personally where we think they will be seen. Is the scheme a new one, or do you know of it being worked before?

I also inclose mailing card which we send to two hundred or so of business men, whom we want to reach especially. Would like an opinion as to their "get-up" for advertising. Respectfully, A. A. STEWART.



I should say *The Blotter* was a good idea provided the thing is not made too prosy. Put a little ginger in the advertising that is to appeal to men purely. *The Blotter* could be improved if it had an original illustration or two on it, was a little larger and was printed in two colors. If some local happening were caricatured it would add zest to the idea.

THE LOTUS PRESS needs no introduction to the readers of THE INLAND PRINTER. Mr. Paul Nathan, the senior partner, has written for it and been pictured in it within the past year. Here is what he says about advertising for printers :

We are strong believers in and advocates of liberal advertising. No business can be conducted without advertising. We believe with A. T. Stewart that "he who invests one dollar in business should invest one dollar in advertising that business."

It is said that of all the people who go into business only five per cent succeed. It is probable that of all the advertising that is done not more than five per cent is profitable—that, however, is not the fault of advertising, but is the fault of *the* advertising.

In order to get the best results from advertising, the article or service advertised must be backed up with merit. The bulk of the business of The Lotus Press has been secured through advertising and has been maintained by superior work and unusual service.

The printer who intends to inaugurate a campaign of extensive advertising should first be sure that the service he offers is better than that which is offered by his competitors. This may involve the purchase of some new type and perhaps some new machinery, but new type and machinery are not the only essentials to good printing. A printer should be in a position to help his customer by suggestion and advice. A large proportion of all printing is used for advertising purposes, and having the opportunity of watching the results of his customers' experiments, the printer should keep in close touch with the subject of advertising so that his suggestions and advice will be of value to his customers.

Our advertising costs us about $2,000 a year. We find that the best results come from personally addressed circulars, booklets, etc. We cover our immediate vicinity regularly by hand distribution, and have a carefully prepared list of names which is covered by mail. We supplement this by the use of small blotters, desk blotters, blank pads, etc. We put our imprint on all work that will admit of it.

Our advertising matter is prepared by ourselves, although we have at times availed ourselves of the services of advertising specialists.

We believe in the use of good cuts and illustrations, in colored inks, artistic effects, and anything that will please the eye and insure more than a passing glance.

No one kind of advertising will answer all purposes or every locality.

As there are many men of many minds, advertising should be varied, if the aim is to reach the multitude.

With merit as the foundation, a profitable business can be built up by good advertising.

If advertising for printers needed a complete vindication, the case of The Lotus Press would furnish it. From almost nothing the business there has grown to be one of the best in the country—all due to an intelligent and careful method of advertising. And this advertising intelligence should be made of use to a printer's clients, as Mr. Nathan points out, and at all times the printer should give the client's advertising printing the most careful thought and attention, so that the result will be an effective mixture of advertising sense and good printing.

SEVERAL letters must go over until next month, so must a good many booklets, blotters, etc.

A JOB OF PRINTING.

"May I print a kiss on your cheek?" I asked.
She nodded her sweet permission;
So we went to press, and I rather guess
I printed a large edition.
—*National Advertiser.*

THE REQUIREMENTS OF A GOOD ROLLER.

An inking roller, to be a good one, must first possess "suction" or "tack"—not too much or too little, but the right quantity. The composition on the roller must be tough and well seasoned, otherwise, if costly stiff black or many of the colored inks, particularly carmine, be used, the roller will fail to distribute, and will tear or lose its face, rendering it useless. It must not be affected by changes in the temperature—dampness especially. Of course, no roller will work year in and year out without a fresh covering of composition; it would be unreasonable to expect it. This is owing to the great change from the intense heat of the summer to the winter's cold. The roller should retain its softness and elasticity. Many rollers shrink so much, after being in use a short while, that they become worthless. This fault arises from the over-soaking of the glue. Cracking on the face of the roller is a fault with some compositions. A well-made roller will not be affected by damp or heated pressrooms. The color of the composition does not affect its working qualities, and yet many are drawn to the conclusion that because the material purchased is of light or dark color they have received an inferior article.



DOWN INTO BRECKENRIDGE, COLORADO.

Half-tone by
WILLIAMSON-HAFFNER ENGRAVING CO.,
Denver, Colorado.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

OVERHEATING THE SENSITIZED METAL PLATE.—"Klondike," Seattle, Washington, has trouble in developing print on zinc plate. *Answer.*—If you follow the instructions Mr. Jenkins gives for the albumen method of sensitizing zinc plate you are all right, only you make the mistake of whirling the plate over a gas stove as you would if it were an enamel solution you were using. Your trouble is that you get the solution too thin by whirling the plate, and the gas flame cooks the thin film of albumen. See answer to F. D. R., Philadelphia *Press*.

THE LARGEST PROCESS BLOCK.—"Express," Buffalo, New York, inquires as to where the largest process block has been made. *Answer.*—There have been several large half-tone blocks noticed in this column, one from Denver, another from Chicago, and the largest possibly from Buffalo. These were made from several negatives skillfully joined together. The largest plate, however, is 45½ by 50 inches, made in a single half-tone negative by Lackerbauer, of Paris. If any of our readers know of a half-tone larger than this one it should be recorded here.

BLEACHING BLUE PRINTS.—Amateur, Los Angeles, California, inquires about bleaching blue prints. He wants to draw on them with pen and ink or wash india ink on them and then reproduce them in half-tone or otherwise. *Answer.*—Alkalis, such as carbonate of soda or potash, saleratus, cyanide of potassium, or dilute aqua ammonia, will bleach ferro-prussiate pictures, commonly called "blue prints." Waterproof inks should be used; but if not, the alkali used for bleaching should be dissolved in alcohol, because an aqueous bleaching solution will cause the ink, not proof against water, to run. If the collodion used in copying contains only iodide salts, then it will be unnecessary to bleach the picture, for the blue will photograph as if it were white.

PHOTO-ENGRAVERS' NATIONAL CONVENTION.—The Photo-Engravers' National Convention will be held at Nashville, Tennessee, on October 6, 7 and 8. It is expected that a great benefit to the engraving business in general will result from this convention. The national committee contains the following strong list of names: F. A. Ringler, New York; Oscar E. Binner, Chicago; Lon Sanders, St. Louis; Samuel R. Mason, Cleveland; J. Arthur H. Hatt, Cincinnati; C. M. Davis, Los Angeles; Frank E. Manning, Philadelphia; W. M. Tenney, Boston; R. Cunningham, Kansas City; Edward Mason, Indianapolis; Charles C. Cargill, Grand Rapids; C. S. Bierce, Dayton. A comprehensive epitome of the proceedings will be recorded in next month's INLAND PRINTER.

THE FOUR-LINE SCREEN FOR HALF-TONE.—The exhibits of the Electric City Engraving Company, of Buffalo, New York, in recent numbers of THE INLAND PRINTER, are of timely interest from the fact that the half-tones are made with Max Levy's four-line screen. There will be differences of opinion as to whether this improved screen is an improvement, and each engraver should study it out for himself from the examples shown in these pages. In theory the four-line screen should possess at least two advantages: It cannot yield as mechanical a pattern as the cross-line screen, and it must give higher lights and a greater degree of gradation than its predecessor. Still, it is possible that there are drawbacks to its use that counterbalance these improvements. It will be interesting to hear from those who have tested both screens.

AMMONIA AND ETCHING INK.—F. D. R., Philadelphia *Press*, writes: "Will you kindly give me a formula for a good etching ink for newspaper work? One that will resist the action of ammonia." *Answer.*—But why use ammonia? It is a sign that either the negatives are not intense enough, the plate is overprinted, there is too much ink rolled on the plate, or the plate was too warm when inked, and therefore it indicates want of skill on the part of the workman. A good workman will not use ammonia in developing the ink image on a metal plate, for the reason that the ammonia destroys the grease in the ink, turning it into soap, which is not an acid resist. If the negatives are the proper intensity and the lines clear, use any good quality lithographic transfer ink, rolled out very thin on an ink slab, without softening it with spirits of turpentine, oil of lavender, or any other solvent. Then roll up the zinc plate lightly, rolling for two minutes if necessary, until a thin coating of ink is laid on the plate, allowing the image to show through it. Now develop with a tuft of absorbent cotton in cold water, and you should have a perfectly developed print without the use of ammonia.

THE PROCESS YEAR BOOK.—The prize book of the year to the process worker is "Penrose's Annual," London, 1897. Its editor, Mr. William Gamble, in the preface makes the following acknowledgment: "That the primary object of the book is the exposition of British work, although many other European countries are represented by exhibits, which shows," he continues, "that there is no international jealousy nor prejudice in process work; indeed, we are all of one accord in the desire to bring the work of the Old World to the level of that of our enterprising kindred who fill so large a space in the New, and who have so conspicuously taken the lead in these two important industries, printing and process work." The writer offers congratulations to Mr. William Gamble on his successful presentation of the best collection of European process work that has thus far been collected between covers, and begs to assure him that if the average process work and printing in the best publications of the old countries but approached the standard set in this "Year Book," then would it no longer be necessary for him to acknowledge an American level still unreached by them. For the excellence of this third annual much credit should be awarded to the printers, Messrs. Percy Lund, Humphries & Co., Ltd., The Country Press, Bradford, England.

CYANIN IN THREE-COLOR WORK.—William Weissenberger, of St. Petersburg, an authority on three-color process work, gives the result of his experiments in the use of cyanin as a sensitizer for red in "The Process Year Book." Cyanin is so extremely sensitive to acids—even to the carbonic acid in the air—that it has been customary to use ammonia with it when sensitizing dry plates. Mr. Weissenberger suggests instead of the ammonia, which often causes fog, the following sensitizing solution:

Alcoholic solution of cyanin (1:1000)	6 ccm.
Distilled water	960 "
Alcoholic solution of codein (1:100)	34 "
Or aniline (anilinum pur.)	5 drops

The cyanin must be dissolved in absolute alcohol, one part of cyanin to 1,000 parts of alcohol. Also the codein, one part of the latter to 100 parts of absolute alcohol. Take a reliable dry plate (the writer has met with greatest success with the Cramer "Banner"), bathe for two minutes in the above sensitizer and then rinse the plate for one minute in a dish containing:

Distilled water	966 ccm.
Absolute alcohol	34 "

Wipe the back with blotting paper and place in an absolutely dark drying cupboard until dry. The above contains the key to the successful working of the three-color process.

C. G. BUSH, CARICATURIST.—Caricaturists come high, but New York newspapers must have them, and $12,000 a year, with a contract for some years, is the salary inducement which Mr. Pulitzer, of the New York *World*, gives Mr. Charles G. Bush, the caricaturist of the New York *Evening Telegram* and *Herald*, to secure his services to the *World*. If Mr. Bush's life is spared it will prove to be the best investment of that sum

of money that Mr. Pulitzer could have made, for Bush is one of the most prolific caricaturists that ever lived. He has been turning out a four-column cartoon daily on the *Telegram* for nearly six years, besides a cartoon or two each week for the *Herald*. And every cartoon a hit—that's the marvel. It had previously been frequently said that a daily cartoon was impossible, for the reason there would not be a suitable subject daily. But the fertile brain and clever pen of Bush has proved the contrary. Born in Massachusetts a half-century ago, Bush lost any narrowness, which his early New England environments might have given him, by travel abroad. Thin—in fact, one might say almost emaciated—physically, his mind is broad, without a particle of malice or bigotry. He never wounds those he portrays. Though he holds men up to ridicule, it is done without being vulgar or brutal in the treatment of them. An idea of his methods can best be had from a study of his work, some examples of which are promised for a future INLAND PRINTER, when a closer view of the man will give the reason of his success.

THE CHASSAGNE COLOR-PHOTOGRAPHY HUMBUG.—During the first six months of the present year the photographic journals made frequent reference to the discovery of photography in colors by Dausac and Chassagne of France. Then it was announced that a photographic stockhouse in New York had purchased the exclusive rights to the process for this country for a large sum, and that on July 1 of the present year the materials for working this great discovery would be given out to the thousands who were waiting in line to receive them. Many of the photographic journals and the leading newspapers published hysterical articles on the revolution this Chassagne process would work in picture making. Those who had invested money in plants for prosecuting the three-color process and other methods of color printing felt as though their business was done for. On page 316 of the June number of THE INLAND PRINTER was a column article beginning with this paragraph:

PHOTOGRAPHY IN NATURAL COLORS.—A serious setback is likely to be given legitimate color process work by this Chassagne method of *alleged* color photography that is being exploited so extensively by the press of this country. It would seem necessary to caution readers of this department against placing much faith in the claims made for it by the newspapers.

No other journal dared to print, at that time, even a suspicion that the Chassagne process would not accomplish what was claimed for it. Now, however, the September number of the publication of the very stockhouse that was exploiting it, prints on page 271 this admission: "The Dausac-Chassagne process is simply a method of harmoniously coloring photographs with which persons of some artistic skill can produce very passable results." That this was all there was in the method was predicted in this department last June.

THE LITHOGRAVURE PROCESS.—Garratt & Walsh, Warwick Engraving Works, Ealing, London, W., write: "Can you inform us through 'Process Notes and Queries' column the usual method of making lithogravure headings advertised in your journal? We are making them by means of Day machine, but this hardly seems to us the most satisfactory method, and some very fine specimens shown in your journal are obviously made by other means. We have seen an explanation of wax engraving, ruling or cutting a wax coating on glass, then electrotyping. Can you tell us how the copper is got to deposit on glass?" *Answer.*—You are right in concluding that the beautiful exhibits of the lithogravure process shown by the advertiser in this journal are not made with the Day machine. The process is a secret, but here are two ways in which similar work can be done: The first method is to have the design engraved on stone, as is usual for lithographic headings, pull a transfer in a hard lithographic ink, transfer to zinc and etch in relief. The better method, however, is through the use of the cereographic or wax process, which is done by coating a plate of polished copper, not glass, with a thin film of white wax. This wax is dusted, while warm, with a white powder, such as whiting, which makes it easy to draw the design on it in pencil. The letters can be stamped in the wax from type, as is done when the process is used for map engraving, but it is better to etch the lettering and design in with points. Tints, which are the chief charm of this work, are ruled in with a machine. The completed engraving forms a mold on which the electrotyper deposits copper direct, thus making a most beautiful printing plate.

CHALK PLATES.—Designer, Cincinnati, Ohio, asks: "Can you tell me through THE INLAND PRINTER how to make the plates for chalk block work used in newspaper offices? What is the coating or chalk made of, and how to mix it? Is it put on a steel plate? How thick should the coating be on the plate? What kind of needles do they use for drawing on the plate?" *Answer.*—"Designer" should get a few plates and needles from the manufacturers, whose address will be found among the advertisements in THE INLAND PRINTER. The instructions that come with the plates will give him all the information he wants. For the benefit of our readers in foreign countries where chalk plates cannot be had, the following will be of interest: Take ½ ounce of a saturated solution of pure gum arabic and 1 ounce of precipitated chalk. Mix these by the addition of water until it makes a thick emulsion like pancake batter. Allow it to rest awhile so that the air bubbles may rise to the surface. Take a plate of saw steel, clean the surface with fine emery. Heat the steel plate until it turns blue, allow it to cool until a drop of water will not boil on it. Stir the batter gently and pour it on the hot steel plate to the depth of ⅛ inch, then put it in an oven to bake. The surface of the coating will bake first and crack; this is no injury, for when the coating is baked dry this upper crust must be lifted off, and the surface of that which remains adhering to the steel plate scraped even. Scratch through this coating with a needle point. If the coating is too hard, add more chalk to the batter; if too soft, a little more gum arabic solution will make it firmer. To produce engravings by this chalk-plate method, the design is etched with a needle point through the chalk coating on the steel plate. This steel plate with the design in intaglio is placed in a stereotypers' casting box just as a papier-maché matrix is, and a type-high cast in type metal is made from it. The broad spaces between the lines are routed out and the block is ready to print from with type.

ON page 427 of THE INLAND PRINTER, for July, 1896, mention is made of the method of proving color plates devised by Mr. J. H. Siedenburg, of Straeffer & Siedenburg, photo-engravers, 465 Pearl street, New York. Mr. Siedenburg now favors THE INLAND PRINTER with some samples of color work done by his firm—some in two printings and others in four. They are facsimiles of the originals and are done by a process which the firm owns. They are deserving of all praise from the most severe technical standpoint. Mr. Siedenburg's method of proving is certainly successful as here shown.

THE PAGE AND MARGINS ACCORDING TO MORRIS—WHAT IS A PAGE?

Mr. William Morris adopts the useful canon in printing that the true page is what the open book displays—what is generally termed a double page. He considers them practically as two columns of type, necessarily separate owing to the construction of the book, but together as it lies open, forming a page of type, only divided by the narrow margin where the leaves are inserted in the back of the covers. We thus get the *recto* and the *verso* pages or columns, each with their distinctive proportions of margins, as they turn to the right or left from the center of the book—the narrowest margins being naturally inward and at the top, the broadest those outward and at the foot, which latter should be deepest of all. It may be called *the handle* of the book, and there is reason in the broad margin, though also gracious to the eye, since the hand may hold the book without covering any of the type.—*From "The Decorative Illustration of Books," by Walter Crane.*

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

LEVELING ELECTROTYPES.—In a recently patented process for leveling electrotypes, the method consists in introducing the backing pan and its contents into an air-tight chamber and of forcing artificially cooled air into the chamber to a high pressure in order to cool and level the electrotype.

TYPE "GROWING."—K. L., Detroit, Michigan, asks: "What causes type to 'grow'? Is it some defect in the type or is it the fault of the stereotyper?" *Answer.*—The heat of the drying press causes expansion in some kinds of type metal. If the form is locked so tightly as to prevent expansion in a lateral direction it will expand in a vertical direction, or in other words "grow." Some kinds of type are more seriously affected than others.

LEVELING STEREOTYPE BEATING BRUSHES.—A. A., Lincoln, Nebraska, asks: "What is the best method for leveling stereotype beating brushes? I have a brush which has been in use about a year, and it is now so uneven that I find it impossible to do good work with it. Some of the bristles are so much longer than others that they tear holes in the matrix." *Answer.*—The method most commonly employed is to touch the brush lightly to a perfectly flat piece of nearly red-hot iron; then turn the brush end for end and touch it again, continuing the process until all the bristles are burned down to the same length. In England the brushes are usually returned to the manufacturers to be trimmed with shears, and this is undoubtedly the better method, for the reason that the burning process produces small knobs on the ends of the bristles, which naturally do not increase the efficiency of the brush.

A NATIONAL ASSOCIATION.—A subject of much interest to employing electrotypers is the proposed organization of a national association. Letters have been sent out by the president of the New York Association to all electrotypers in the country to ascertain how many will attend a convention with the above object in view. It is proposed to hold the convention at the Mammoth Cave Hotel on October 4. It is understood that a formal call for the meeting will be issued at once. Holding the convention at Mammoth Cave will give the electrotypers an opportunity to combine pleasure with business. By getting there on Monday, the 4th, there will be plenty of time to hold the necessary sessions to organize the association, visit the cave, and reach Nashville in time to attend the opening sessions of both the photo-engravers' convention and the Typothetæ. Special rates will materially reduce the expense of the trip, which will no doubt be pleasant and profitable.

DEFECTIVE STEREOTYPING.—"Puzzled," Wellington, New Zealand, writes: "I send you under separate cover a copy of the *Evening Post*, of July 8. Notice the scabby appearance of the title and cuts. Can you tell me the cause and how to remedy these defects? Is it the fault of the metal, the paste, the matrix or what? The oven process for drying the mats is the one used in this office." *Answer.*—Oven-dried molds are never so perfect as molds dried on the steam table, for the reason that by the latter process the mold is dried under pressure, in contact with the type, and is thereby prevented from shrinking or blistering. However, fairly good results may be obtained by the oven process when the pages to be stereotyped contain no illustrations, for, by observing proper precautions, the shrinkage may be minimized to a point where it will not materially affect type faces. As no information concerning the kind of paper, paste, metal or other details of manufacture is given by our correspondent, it is impossible to indicate certainly the cause of the defects, but they are probably due to insufficient drying. If there is moisture left in the matrix, the hot metal will convert it into steam, which causes the face of the matrix to puff up in small spots, thus producing corresponding depressions or shrinks in the head letter or other flat surfaces. Molds dried separately from the type should be dried quickly and thoroughly to insure the best results. A detailed description of the oven process is given in the book on "Stereotyping."

MOLDING HALF-TONES.—G. C., New York City, writes: "I have been electrotyping a sixteen-page periodical, size of pages 9½ by 14½ inches. Some of the pages contain half-tone illustrations, and I find great difficulty in bringing them out. The pictures seem to be flat, or in other words, much of the detail is lost. Can you indicate the cause of trouble?" *Answer.*—Molding half-tones requires considerable skill and careful attention to every detail of the process. The molding composition must be of a certain temperature which cannot be described but must be learned by experience; the blackleading, washing and coating should be performed with the utmost care to avoid filling up the minute hatches of the engraving; and lastly, you should not attempt to mold half-tones in connection with type. Mold them separately, and after the plates are finished insert the engraving in the page. It is impossible to learn electrotype molding from written instructions. Skill comes only from long practice under the tutelage of an expert workman.

PLASTER PROCESS OF STEREOTYPING.—J. A. K., Broadlands, Illinois, inquires: "What is the composition of the stucco used for stereotyping, and what should be its consistency? How can it be prevented from adhering to the type and breaking off? If the ingredients for the stucco cannot be obtained in a small place, where can I get them in Chicago? Would like to have a brief and elementary treatise on the subject. If there is such an article in THE INLAND PRINTER please send a copy containing it and I will send the amount by return mail." *Answer.*—The composition used for the stucco or plaster process of stereotyping is plaster of paris. It is mixed about the consistency of cream. Adherence to the type is minimized by brushing the form thoroughly with olive oil, but more or less of the plaster will remain in the bowls of the type and must be picked out of the stereotype plate. The process calls for considerable skill both in molding and finishing. Moreover, it is slow and cumbersome, and practically obsolete. This method of stereotyping is described in detail in Wilson's "Stereotyping and Electrotyping," which may be obtained from The Inland Printer Company, price $2.

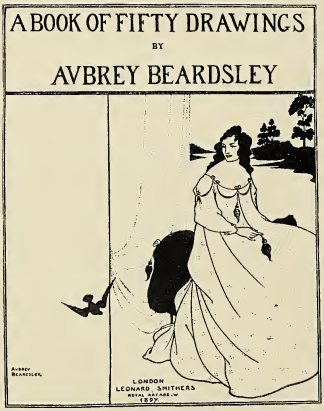
BRASS-FACING HALF-TONES.—To increase the wearing qualities of zinc half-tones, the *Process Photogram* suggests facing the half-tone with brass, and recommends the following bath formula: Zinc carbonate, 10 parts; copper carbonate, 10 parts; soda carbonate, 20 parts; soda bisulphite, 20 parts; potassium cyanide, 20 parts; arsenious acid, ½ part; water, 1,000 parts. To make up the solution proceed as follows: Take 12 parts sulphate of copper and 12 parts sulphate of zinc, and dissolve them in water, then add carbonate of soda, already dissolved, to the solution. This precipitates the copper and zinc in the form of carbonates, a greenish-colored powder. Allow the precipitate to settle and pour off the supernatent liquor. Wash the precipitate and then mix it with the carbonate and bisulphite of soda in 900 parts water. Next dissolve the cyanide and arsenic in the remaining 100 parts of water and pour this into the first solution. This bath should be used cold. Why brass is recommended for facing half-tones instead of steel or nickel does not appear; the latter metal particularly possesses all the advantages of brass, and the solution is more readily prepared and easier to manage. However, it is doubtful if any process for protecting half-tones by depositing metal upon them will ever become popular for the finer grade of work, because of the danger of impairing the delicacy of the original. When the half-tone is to be subjected to a long run, it is preferable to make a copy in nickel. By this method the original is preserved intact for future use.



Book-Plate Design, by E. B. Bird.
(Reproduced from a photogravure print.)



Book-Plate Design, by E. B. Bird.
(Reproduced from a steel plate print.)



An Aubrey Beardsley Cover.



German Book-Cover, by I. R. Witzel.

POSTER LORE, AND THE NEWER MOVEMENT.

CONDUCTED BY PERCIVAL POLLARD.

All specimens submitted for criticism, and all correspondence on this head, should be addressed personally to the writer, in care of this office. Designs intended for reproduction must be mailed flat, or properly protected by tube if rolled.

A NEW Parisian poster by C. Léandre, of whom mention has been made here as a trenchant caricaturist, is for *Les Chansons En Crinoline.*

FOR a troupe of farce and variety comedians, in a piece called "In Gay Coney Island," Mr. Scotson Clark has done some theatrical posters in various sizes.

INTERESTING illustrations by T. de Thulstrup distinguish one of the new Scribner publications in fiction, Miss Seawell's "History of the Lady Betty Stair."

A SPECIMEN of the Parisian theatrical poster is shown in the reduction from Lucien Métivet's design for the Athénée Comique Theatre's new review, "Paris Sur Scène."

A SMALL sheet, by Archie Gunn, is advertising one of the season's new plays, "The Good Mr. Best." It is in Mr. Gunn's usual style, the relation of which to art is one of the cryptic things of this world.

SPECIMENS of English and German book-covers are shown here this month. One is by Aubrey Beardsley, the other by E. R. Witzel, the latter being for a volume called "The Fight For the Dollar: A Story of American Life," by Arthur Zapp. It is done in several colors.

INTERESTING should be the preliminary sketch in black and white of Mr. F. A. Nankivell's three-sheet music-hall poster for Marie Halton, the singer. In coloring and treatment this poster is the nearest approach to Cheret's manner that we have seen this side of the water.

TWO book-plates by Mr. E. B. Bird, Boston's artist and illustrator, are of interest. One is for Mr. Charles H. Taylor, Jr., of the Boston *Globe*, the other for Mr. Frank Wood, who is in the printing and publishing business in that city, both gentlemen of a bookish turn. The half-tone reproductions of these, shown upon the opposite page, are the exact size of the book-plates, and quite faithful imitations of the originals.

TO THOSE knowing the French artist Mucha only for his posters it may be news to learn that he is also a most striking painter of historical subjects, and that his illustrations for M. Seignobos' "Scenes and Episodes of German History" are accounted among the most remarkable of modern black-and-whites.

VERY effective illustrations by Frederic Remington make Mr. A. H. Lewis' tales in "Wolfville," published by F. A. Stokes & Co., of New York, of much interest to students of art. The subject-matter, stories of cowboy life in an Arizona camp, lends itself especially well to Mr. Remington's well-known skill of depicting horses, Indians and western matters generally.

A PLEASANTLY written sketch of Mr. Rob Wagner appeared in the August number of the *Concert-Goer*. Mr. Wagner's posters for the *Clack Book* and others, and his earlier drawings in *Wrinkles*, have always shown talent of no slight order. Mr. Wagner now lives in New York, and has charge of the artistic advertising of one of the great commercial trusts. Some interesting posters should result.



SKETCH FOR A MUSIC HALL SHEET, BY NANKIVELL.

ONE of the most effective of French poster artists is Albert Guillaume. His designs have the charm of bold, silhouette-like draftsmanship, and he is, in fact, rather an artist in line than in lithographic design. His black-and-whites are notable features in French illustration. A portrait of him, done by Juatet, is here reduced from the *Courrier Français*, and a poster of his, done for the book "Etoiles de Mer," is also shown to illustrate his manner in posters.

In the Hartford *Post*, Mr. Charles Dexter Allen, the well-known bibliophile, whose volume, "Ex Libris," lately delighted all Americans interested in book-plates, refers to this department of THE INLAND PRINTER as "always agreeable," and says that it "gives an amazing lot of information and a good collection of designs from the latest magazines, books and posters. The much-discussed cover for 'Dreams of Today' is reproduced, and there is a very Beardsleyesque portrait of John Sloan by himself, which it is unlikely Sloan would have been pleased with had anyone else made it!"



POSTER DESIGN, BY LUCIEN MÉTIVET.

A GENTLEMAN lately remarked to me that he wondered why such illustrated papers as Paris has did not flourish in America. His words led me to note a curious fact in connection with some of our illustrated journals. *Harper's Weekly*, in a recent issue, had but three sketches proper; all the other illustrations were from photographs. *Leslie's* is long since full of nothing but photographic reproductions. The Sunday issues of the metropolitan dailies are doing their best to substitute photographic half-tones for drawings by staff artists. There is not a paper in America printing really individual, striking character sketches, or caricatures, such as Phil May, S. H. Sime, Max Beerbohm, W. Nicholson and "Spy" do in England, or Léandre or Viber in Paris.



A FRENCH BOOK-COVER, BY ALBERT GUILLAUME.



PORTRAIT OF ALBERT GUILLAUME, BY JUATET.

There are artists capable enough, but they simply have no field for such work. One hopes the reaction from this flood of photographic illustration will soon come, and with it proof that our public can appreciate good drawing.

In posters Mr. Orson Lowell has not hitherto been conspicuous. Indeed, I think the two he lately did for college articles printed in *Scribner's* were the first he essayed. A reduction of his Harvard sheet is shown here.

A New York artist received a circular from a dried-fruit firm, inviting him to join in a competition for a poster. Only one prize was to be given and the unsuccessful drawings were to become the property of the firm. He replied as follows: "Gentlemen,—I am offering a prize of 50 cents for the best specimen of dried fruit, and should be glad to have you take part in



A Scribner Poster, by Orson Lowell.

the competition. Twelve dozen boxes of each kind of fruit should be sent for examination, and all fruit that is not adjudged worthy of the prize will remain the property of the undersigned. It is also requested that the express charges on the fruit so forwarded be paid by the sender." This letter ended the correspondence.

An interesting black-and-white poster is that devised by Mr. William M. Stone to advertise the Hillyer Institute, Y. M. C. A., in his town of Hartford, Connecticut. It is marked as "after A. W.," presumably Willette. A poster that Mr. Stone once designed, somewhat similarly, after the Beggarstaffs, will be remembered by collectors. The new design is shown here in miniature.

Of great interest is the "Book of Fifty Drawings," by Aubrey Beardsley, comprising, in addition to several hitherto unpublished designs, a selection by Mr. Beardsley of his most important work. There is work from the *Yellow Book*, the *Savoy*, and the many fine works Mr. Beardsley has decorated, such as the "Morte d'Arthur." The frontispiece is a reproduction of the latest photograph of Mr. Beardsley. Notable, too, is the iconography of the artist's work compiled by Aymer Vallance. Now that the *Savoy* has ceased publication, this new volume will be especially interesting to those who have noted this always original artist's progress. The volume is published by Leonard Smithers, in a specially designed scarlet cover, a miniature black-and-white of which we here show.

What the rapacity of some of the newsdealers of America has brought about as regards the posters used by our large publishing houses seems in France to have been effected by the venality of the bill stickers. The newsdealers on this side of the water, as soon as they discovered that collectors considered these artistic advertisements as having a value beyond that of making a public announcement, began to sell posters to collectors instead of displaying them as intended by the publishers. In Paris it is now no uncommon thing to see the following notice printed across a new design by some well-known poster artist: "This poster can neither be given away nor sold; anyone in whose hands it is found will be subject to prosecution." The necessity for the sign originated in the dishonesty of the bill stickers. Instead of pasting up the advertising posters when they were from designs of men like Cheret, or Pal, or Mucha, the stickers found it much more remunerative to sell them to the collectors. As a result, the advertiser suffered, and something had to be done to protect him from the collector. The present system makes it far more difficult and expensive to get copies of the new designs, and a possible corner in French posters may be looked for in the future.

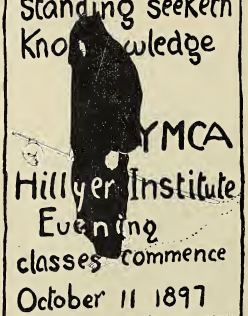
The appearance and disappearance of pamphlet magazines and magazines of modern decoration have been so kaleidoscopic in the past year or so that one cannot consider surprise as a requisite temper for the consideration of whatever may happen. But one does find it timely to wonder what has become of *Bradley: His Book*. The few numbers issued were delightful specimens, in beautiful print and decorations, but I do not think one has seen an issue with an 1897 date on it. Mr. Bradley's industries, indeed, are not as prominently public as of yore. Outside of his covers for the *International Studio* I know of nothing coming from him with any regularity. I certainly hope nothing will occur to keep his Wayside Press, in Springfield, Massachusetts, from succeeding to the place and fame of the Kelmscott Press, which the death of William Morris stopped.

An interview of interest to poster collectors was recounted by Mr. Charles Dexter Allen, in the Hartford *Post*, lately. It was the result of a visit to the home of Mr. William M. Stone, the well-known collector and amateur. Mr. Stone's posters, over a thousand, are all mounted on boards, and arranged by alphabet. Japanese carvings are also things Mr. Stone is enthusiastic about, to say nothing of everything embraced by the modern school of black-and-white art. He is himself an active designer of seals and book-plates, and occasionally, as collectors know, executes a poster. His taste in individual bindings for favorite books is commendable; Kipling's poems in blue denim, the *Lark* in linen crash shot with color, *Mdlle. New York* in flaming firecracker red buckram, the *Echo* and the *Lotus* in cretonne with blue tulips.

Mr. Stone and Mr. Allen are both worthy members of Les Chats Noirs, a quaint coterie of literature and good fellowship.

"It is hardly a dozen years ago since the reign of the poster began." This is the beginning of a brief article in a recent number of *La Plume*. Further declarations in this article are:

". . . What an advance has been made in the art of the poster since those first essays of Jules Cheret, who began the movement, and who has had to renew his youth constantly in order to maintain his place as leader! . . . Cheret has made lithography give him its utmost possibilities. . . . Grasset, on the other hand, has found his field in the typographical poster, and is master there. . . . The Cherets are flames of joyous humor and light . . . his type of women is filmy, exciting, but never



An American Poster, from the French.

immodest. . . . The Grassets are marvels of noble, almost archaic elegance. . . . Modern art owes much to Grasset who has given renewed honor to such decorative design as is based on exact observation of nature. . . . I was in Mme. E. Reynaud's rooms the other day, turning over the splendid mass of posters she possesses, and loves . . . an amateur of the most passionate sort, who has decided to turn dealer that she may the better satisfy her longings. . . . 'Where,' she sighed, 'can

one now find Grasset's *Librarie Romantique* . . . and many others.' They are rare—rare beyond price. . . . The poster has done more to educate the people in art than all the picture exhibitions. The passion for posters is only just beginning; amateurs grow more numerous day by day; I know private collections that are already beyond counting. You will see what prices these designs we now get for next to nothing will fetch some day. You will see how one will fight over the designs of Willette, or Steinlen, or Mesnier, or Pal, or Koeckel or the posters of Mucha, for *Amants, la Dame aux Camelias, Gismonda*—these are pure gold. "

THE farcical Muse still attunes itself to the subject of posters. It may amuse some of my readers to note the following from the London *Figaro:*

A POSTER TRAGEDY.

"A purple moment of bright blue bliss
Was mine, oh, green-haired maid,
When from your lips a yellow kiss
I sipped in the dark-red shade.

"The ecru moon hung on a tree;
We sat by a vertical brook;
You were sea-lashing in olive-pink glee,
And reading the edge of a book.

"And I was singing a lavender song,
Speckled and mingled with blue;
But I stopped for a moment, perhaps not too long,
And kissed you; I took, perhaps, two.

"By the red hills topped with golden snow,
By the trees tearing holes in the sky,
I swore the red world I would overthrow
For your love, or lie down and die.

"But away from my vowing I was rudely snatched
And thrust far, far from you;
The color I wore with the landscape matched,
And that would, alas! never do.

"And now among the blue lilies afloat,
On a sea of brown and red,
I sit on the edge of an olive-green boat
And hold my pea-green head."

And this quatrain from New York *Town Topics:*

AMBITION'S APOGEE.

"The kiss of Fame and art for art's sake were his goal
When Chromer, painter, with the world first went to cope;
But now he barely pays for board and coal
By making lurid posters for Van Apple's soap."

An exposition of some 300 or 400 posters has been held in Vienna lately, in the Künstlerhaus. A Munich collector loaned his specimens, but the show seems to have been poorly arranged, and hardly attracted the general public. Vienna, as a metropolis, has been notorious for the absolute hideousness of its mural posters, and this incursion of the artistic poster may lead the way to improvement. The Viennese—Veith, Lefler, and Hynais; the Parisians—Grasset and Cheret; the Hungarian—Mucha, were all represented. Much surprise was expressed at the strength of the Belgian school; Armand Rassenfosse, E. Berchmans, and A. Donnay, of Liège; Privat-Livemont, Crespin and Duyck, of Brussels, were highly praised. Louis Rhead, Bradley and the Beggarstaffs are unknown in Vienna. Although Germany was very slightly represented, Otto Fisher's poster for the 1896 Dresden exhibition was voted the finest design shown.

AN iconography of the works of Mucha is appearing in *La Plume*, with many appreciative comments. I translate some stray extracts from an article by Charles Saunier:

". . . . That incarnation of fortune, Mme. Sarah Bernhardt, was by no means blind in making of M. Mucha her Benjamin. Yet, has he not been compared to Cheret? Cheret who, as all know, is the one, the unique, master. Others have been, and will be, but I do not think Cheret will ever be equaled. Cheret is a child of Paris, ... it is Paris he puts into his posters. M. Mucha, an Oriental acclimated to Paris, is at bottom very slightly Parisian in his art. Where Cheret becomes feverishly joyous, quiveringly scintillant, Mucha is calm, almost monastic in his manner. Take the most lively of his posters, that for the play "Amants." In admirable composition, his figures do not show the nervous, almost diseased life of the theater; instead they have a grave, a cold air. A fortunate point, after all, for art and for M. Mucha, who proves, in this poster, that to be attractive a poster does not need eccentric gestures or anarchistic colorings such as have been used by Cheret's imitators"

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES M. CHAPMAN.

Following is a conspectus of the patents granted during the month of August, relating to the art of printing:

The machine of Fig. 1 is the invention of Isaac Risley, of New York City, assignor, by mesne assignment, to Joseph H. Borton, trustee, of Atlantic City, New Jersey, and is for justifying typographic impressions, and is intended to record, or register, the number of word spaces and of units in a line of printed matter, during composition, and to add to or subtract from the word spaces of the line prior to final representation; and further, to compose and represent, upon suitable paper, simultaneously with making a readable impression, so that proof corrections may be made prior to final representation.

The furniture of Fig. 2, invented by George E. Lincoln, of Brooklyn, New York, assignor to Cuthbert J. Orchard and J. Clyde Oswald, of Brooklyn, New York, avoids the use of quads and furniture usually employed, which soon work loose; and saves time and annoyance in making ready.

The platform printing press of Fig. 3 is the invention of Harry S. Merrill, of Los Angeles, California, its special object being to provide a press having no cam-shaped gears and no elliptical impression roller; and to assure the positive action of the type-carrying cylinder or impression cylinder, so that when under high speed there will be an absence of friction, and wear and strain upon the press.

The printing machine of Fig. 4 is the invention of Walter E. Crane, of Hartford, Connecticut. It relates to printing machines for making successive impressions upon a continuous web, the impressions being made while the web is passing, by continuous movement, through the machine, and without interrupting the continuous movement. The result is a high capacity combined with a high quality and low relative cost.

The machine of Fig. 5 is the invention of Walter Scott, of Plainfield, New Jersey. In this machine the feeding mechanism will operate upon either a continuous web, or sheets fed by hand from a table. A single sheet, or continuous web, may be printed upon one or both sides; or two webs may be cut into sheets, passed in together, and printed upon first one side and then upon the other, so that there will be two products, each printed upon one side only. The web-feeding mechanism may be turned out of the way, when feeding by hand, and to give access to the impression cylinder, etc.

The machine of Fig. 6 is the invention of Thomas T. Heath, of Loveland, Ohio, and shows a typographic machine designed for the production of matrices of matter, but is also adapted for surface printing in simple or in manifold. The improvements relate to machines of that class in which the group of type is moved to bring the given type to the impression line where it can be acted upon by a plunger, the pad in or on which the impression takes place advancing the proper degree after each impression, the various motions being derived from a rotary shaft which is normally at rest, but makes one turn and gives one impulse to the machine upon the depression of

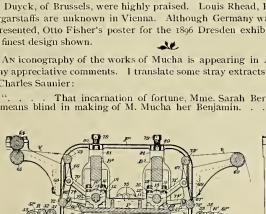


Fig. 4.

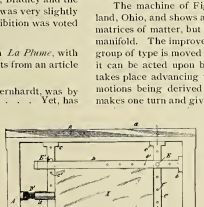


Fig. 2.

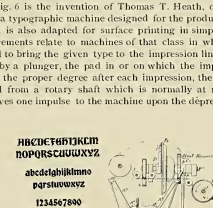


Fig. 7.

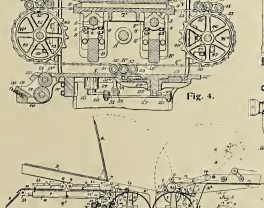


Fig. 5.

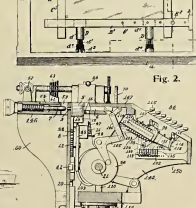


Fig. 6.

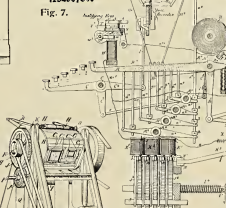


Fig. 3.

Fig. 1.

a selected finger-key which adjusts measuring devices for the degree of the motions, and then causes the main shaft to start on its single rotation, there being a finger-key for each type, and additional finger-key for spacing purposes, etc.

The font of type of Fig. 7 is covered by design patent granted to Herman Ihlenburg, of Philadelphia, Pennsylvania, who has assigned to the American Type Founders' Company, of Newark, New Jersey.

Louis K. Johnson and Abbot A. Low, of Brooklyn, New York, who have assigned to the Alden Type Machine Company, of New York City, have obtained a patent for a font of type, wherein certain letters are grouped into combinations forming syllables or word endings, etc., and these sets of type are provided with various combinations of "feeler-niches" for effecting their selection in the distributing apparatus, so that certain types will be selected automatically.

Charles E. Fralick and Ormond C. Fodrea, of Grand Island, Nebraska, have produced a mechanism for operating a job printing press, whereby it may be worked in a sitting posture, the speed increased or decreased at will, and said speed increased without altering the amount of driving power. Said Fralick has assigned to Pennington P. Fodrea, of Grand Island, Nebraska.

Ezra Campbell, of Dayton, Washington, has improved the grippers for job printing presses by simplifying the mechanism for adjusting the spring gripping fingers, whereby adjustments may be easily and quickly made for accommodating different widths of paper.

Robert J. Bentley and George H. Schiek, of Joliet, Illinois, have improved upon devices for automatically printing upon roll-paper commonly used by merchants for wrapping purposes. The construction is such that the paper is evenly and properly printed from the largest to the smallest diameter of the roll.

Samuel G. Goss, of Chicago, Illinois, who has assigned to the Goss Printing Press Company, of Chicago, Illinois, has provided an improved delivery apparatus for web-perfecting presses, wherein the web is folded transversely and severed into sheets before delivery.

Francis Meisel, of Boston, Massachusetts, and Herbert L. Chapin, of Chelsea, Massachusetts, have made several improvements in flat-bed cylinder printing machines, relating to the cylinder grippers, delivering grippers, and the means for operating them. They have assigned to the Kidder Press Manufacturing Company, of Boston, Massachusetts.

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Office, 212 Monroe street, Chicago, marked "BYXBEE."

AMONG the many nicely printed weeklies before us this month, the Exeter (N. H.) *News-Letter* is clearly in the first rank.

THE Lakeville (Conn.) *Journal* is the name of a new eight-column, four-page weekly. Colonel Card is publisher, and Irving J. Keyes, editor.

THE Rome (Ga.) *Georgian*, occasionally blossoms forth on paper of all the bright colors of the rainbow. There is nothing neater for a newspaper than black and white.

ONE of the most clearly printed papers placed on our table is the Greenville (Texas) *Messenger*. Its appearance would be enhanced if a few of the article headings were given more prominence.

THE *Evening Telegraph*, of Colorado Springs, Colorado, contributes to the flower carnival of its city a twenty-page edition, with a bright cover designed by Louis J. Southers. The issue is well filled with advertising.

THE Janesville (Wis.) *Republican* appears in a new dress and enlarged form, printed on a new two-revolution Campbell press. The plant has been removed into more commodious quarters, and still further improvements are promised in the near future.

THE Suffolk County *News*, of Sayville, New York, issues a special bicycle edition, announcing the first grand race meet of the Sayville Athletic Association. Jenson is used to good advantage. Mr. Francis Hoag, Jr., the publisher, is also president of the association.

THE Baldwin (Kansas) *Bee* celebrates its entrance upon Volume II by issuing a twelve-page anniversary number, neatly printed and containing an interesting description of Baldwin and its industries. The publishers of the *Bee* (we are unable to give their names, as they do not appear in their "trade issue") have adopted a most convenient form for a newspaper — a four-column page. If better paper had been used there would have been little to criticise.

THE Graham County *Bulletin*, of Solomonville, Arizona, issues an industrial edition of unusual merit. The composition of the ads. shows original ideas, although there is a tendency toward too much ornamentation. More care should have been taken with the presswork.

FIRE destroyed the plant of the *Long Island Sound*, published at Whitestone, New York, on August 14. The *Island* says, "The life of Congressman William Sulzer was lost, together with all the other contents of the building." It was simply his life *in type*.

AN attractive special edition is issued by the Jeffersonville (Ind.) *Journal*. Twenty six-column pages are filled with interesting matter descriptive of Jeffersonville's industries, commerce and manufactures, illustrated with nearly two hundred well-printed cuts, and inclosed in an appropriate cover. De Vinne is used, with one exception, exclusively for headlines. The exception is where an unfortunate digression has been made to a few lines of gothic in a double-column head on the first page.

THE eighteenth annual meeting of the Louisiana Press Association will be held in New Orleans, October 5 and 6. On the three days following will occur the third annual convention of the Western Editorial Federation. The session of the Federation promises to be one of the most successful yet held. A joint excursion of the two associations to the Nashville Exposition has been arranged, leaving New Orleans October 9, and occupying about five days. Several short side trips are contemplated, one of these being a visit to the Mammoth Cave.

"SIMPLICITY IN ADVERTISING RATES" is the heading of a card circulated by the Charles City (Iowa) *Citizen*, announcing that advertising will be published at the rate of "10 cents one inch — 10 cents each inch — one insertion — each insertion." The idea has been tried before, but we have yet to learn of its being the means of achieving any great financial success. If an average rate of 10 cents could be secured the result might be profitable, but the *Citizen* is compelled to add, "If you want to make a long-time contract, ask Sloane or Penniman what he will do for you," which is evidence of a contemplated reduction with the inevitable result of lowering the average. We should be pleased to hear from Messrs. Sloane & Penniman as to the outcome of their experiment.

THAT admirable newspaper correspondent Mr. W. E. Curtis is in Europe sending letters descriptive of life and manners of the Old World to the Chicago *Record*. On Mr. Curtis' arrival at the other day at Frankfort, Germany, Consul Frank H. Mason, stationed at that place, was moved to bardic expression, with the following result:

"Hang out the starry flag!
William has come;
Toot up the dudelsack,
Pound the big drum.
Over the waters green,
Toting his 'schreibmaschine,'
Warwick of dynasties,
Curtis has come.

"William is here again,
Elcroy dear,
Rooting for manuscript,
Thirsty for beer.
Welcome, blithe questioner,
Out of the west!
Leave him his typewriter,
He'll do the rest."

Two issues of the Sioux Falls (S. D.) *Press* have been received with a request for our opinion of make-up, appearance, and ad. composition. They are excellent specimens of a wide-awake, up-to-date daily, and only in a few minor details is there any room for criticism. The heads are well balanced and evenly spaced, and care has been taken in the placing of

both heads and ads. so as to appear to the best advantage. The sixth and seventh pages are the weakest in appearance. Quads and slugs have been allowed to work up and some of the border rules show but faintly. The Want Ads. department on the seventh page would be greatly improved if made more distinctive by running the border used for the panel around it. The remainder of the broken width of column could be utilized for the wording in the panel. Have some advertising matter pertaining to the department in readiness, that can be adjusted to fill the foots of columns. In the middle of the first page a parallel rule should have been used after the line "Continued to page four"—it has the appearance of belonging to the article below—and these lines should all read alike. The ad. composition of Mr. Willis M. Pritchard is all excellent, and shows much original thought. The display is well brought out, and many of the ads. demonstrate the pleasing effects to be obtained from the use of the De Vinne series unassisted. Four of these are worthy of special mention—The Bee Hive, Charles Fautle, Jr., Dr. A. H. Keller, and The Burlington. The ad. of William Van Eps is probably the weakest through being overcrowded. It could have been improved by throwing the display to the right and the body to the left. The words "Christian Endeavor" should have been brought out, as the advertiser evidently wished to reach the delegates.

FOREIGN NOTES.

Messrs. Hoe & Co., of London, have conceded the eight-hour day to all of their working people in that city, without reduction of wages.

Mr. Frank A. Munsey has established a London edition of his magazine. Sixty pages of it will be devoted entirely to English matter.

The Meisenbach Company, who were the inventors of the first half-tone screens, are now, it is said, experimenting on half-tone work for poster illustration, made from coarse screens.

The Austrian government has established in Vienna an academy for the printing, publishing and bookselling industries. This is to provide an opportunity of bringing together the technical students and the practical workmen in these industries.

The sum of $10,000 was paid for the use of the windows of the London *Morning Post* building for viewing the procession of the Queen's Jubilee. According to the *Printing World* this sum has been generously handed over by the proprietor of the paper, Lord Glenesk, to the Newspaper Press Fund.

A new machine has been invented by Mr. Oloff, a Russian master machinist, by which the imperial notes and currency are printed in different colors at the same time. The invention is said to be kept a great secret, and no one is admitted to the printing plant except the employes. The new 5-ruble notes were printed by this process.

Some of our contemporaries abroad appreciate the matter published in The Inland Printer, and reprint freely for the benefit of their subscribers. The London *Printing World* for May contains Mr. Emerson's article on "Drawing for Printers," Mr. Soden's on "Display Composition," and Mr. French's on "Typographic Taste in Daily Papers."

At the industrial and trade exhibition held at Leipsic, the representation in the paper, printing and bookbinding trades is said to be excellent. In machinery Karl Krause, the famous machine maker of Leipsic, displays no less than sixty-nine machines of different styles of appliances for the use of printers and binders. The bulk of the exhibitors are from the towns in Southern Germany.

Since the fifteenth century the city of Leipsic, Germany, has been the most prominent center of printing and publishing in all Europe. It is no wonder, then, that the industries grouped about the printed book have assumed enormous proportion, overshadowing all other activities of the city. The *Graphische Post* states that 36,815 of Leipsic's citizens are engaged in these industries, or nine per cent of the entire population.

By decree of the Minister of Education in Austria, several prominent printers have been appointed instructors for composition and presswork in the section of Publishing and Illustration of the Imperial Institute of Photography and Illustration.

The *Printing World*, of London, reprints an interview with Mr. R. Ward Carroll, American manager of Marcus Ward & Co., giving his observations on the European stationery trade. He finds that the so-called Parisian novelties are all manufactured in Berlin, and adds that "the Parisians, if the truth were known, cannot begin to approach the English and the Americans in the manufacture of either novelties or papeteries."

An announcement is received from St. Petersburg, Russia, that an international exhibition of posters will be held in that city during November. It will be under the patronage of Her Imperial Highness, the Princess Eugenie, of Oldenburg, who is a cousin of the Emperor of Russia. Mr. James G. Mosson, Iwanowskaja, No. 15, St. Petersburg, offers to The Inland Printer to act as representative for American poster artists or owners who desire to participate in this exhibition.

Mr. Harry Furniss, the eminent English cartoonist who has recently been visiting the United States, made some comparisons in an interview, on his return home, that will interest press printers. Asked if the Americans were any better off in their reproducing appliances than we are, he replied, "A long way ahead. America recognized that daily illustrated papers were to be a part of the national life of the future, and they got their machinery ready. We are a long way behind; but I feel sure that in, say, ten years, every daily paper will have its illustrations, and in about fifteen years weekly papers will be a thing of the past. The daily paper rules in America, and it will rule in England. I was interviewed tremendously in America, and in one case I bought a paper at three in the afternoon containing the interview and drawings I had given at noon. Quick work, that! The keynote of America is competition; for instance, when I had arranged to join the New York *Herald* I received a cablegram from another journal, 'We double the offer.' They did not in the least know what my terms were; but it was competition, and they were ready to fight."

Munich, Germany, will hold an exposition of engines, motors, machinery and tools next summer between June 11 and October 10. It will be under the patronage of the Regent of Bavaria, and is supported by the Bavarian government as well as by the municipality of Munich, so that every effort will be made to make it a complete success. There are five groups of exhibits: engines and motors of all kinds; machine tools; auxiliary machines such as pumps, fans, presses, cranes, etc.; manufacturing, and machinery in operation; and special technical literature. Munich is preëminently the city for an exposition. It is in the center of industrial Europe. It is a railroad center and is on the great highway of visitors to the Alpine regions only ninety miles distant. With a population of 350,000, it is increased by 100,000 sightseers who each year sojourn for a time within its gates. This is the second exposition of machinery held in this city, a previous one occurring some ten years ago, so that Munich is not a new hand at the business. Exhibitors may, therefore, expect unusual facilities and an exceptional opportunity for displaying their machinery in a country where "American" means anything new and original. In order to reduce expense an American collective exhibit has been arranged for, and is in charge of Messrs. Alfred Weller and C. E. Freeman, at the Armour Institute of Technology, Chicago, who will furnish all detailed information desired.

Howell Cobb to Aleck Stephens: "Just pin back your ears and I'll swallow you whole."

Aleck Stephens to Howell Cobb: "If you do you'll have more brains somewhere else than in your head."



LOVE AND INNOCENCE.

Specimen of half-tone engraving.
Retouched by hand, by
SANDERS ENGRAVING COMPANY,
314 North Broadway,
St. Louis, Mo.

SPECIMENS

OF THE

MacFarland Series

PRODUCED BY THE

INLAND TYPE FOUNDRY

ST. LOUIS, MO.,
U. S. A.

Is cast in Nineteen Sizes, on Standard Line and Unit Set

PATENT PENDING



HE MacFarland Series, shown on the following pages, is by far the largest produced by any type foundry in the world. The average series seldom consists of more than eight or ten sizes, and none heretofore cut has had over fifteen. The MacFarland Series comprises nineteen sizes, from 6 to 72-Point inclusive, and is thus not only the largest but the best graded. While the character and beauty of the old models have been carefully copied, none of the crudities have been retained; so the face, while full of character, has none of the bizarre features which render many of the series recently produced unfit for the higher grades of work, and it can be used on printing of every class and on stock of any kind with good effect. Being cast on Standard Line and Unit Set it possesses all the labor-saving features common to our type. The figures, being point set, will justify with our spaces, adapting them to tabular work, and while old style in design it will be noted that they are of uniform size, a feature which every printer will appreciate. We can furnish Spanish, French and German accents for all sizes. This page is set in the 18-Point size; price per font, $3.20. All sizes up to, and inclusive of, 30-Point are also put up in twenty-five pound fonts, the larger sizes being put up in fifty pound fonts, and in such form they are supplied at our poster-font prices

MacFarland Series

PERFECT LINING IS SECURED BY OUR SYSTEM

48-Point, per font, $7.25

TYPE WHICH IS NOT STANDARD LINE IS DEAR AT ANY PRICE



ERHAPS the most important of our improvements is Standard Line. All faces on each body, Romans, Italics, Gothics, Antiques, Texts, Germans, and all other job faces, line with one another at the bottom. This enables a compositor to emphasize words by using some heavy job face in the body of an article. With ordinary type this would be either impracticable or it would be necessary to line the type by justifying with cardboard, consuming a great amount of time, precluding the possibility of setting matter solid, and producing only an indifferent effect. It often happens that the larger offices having a number of Romans have no Italics for some of them. As the Romans always differ in line, this requires a purchase of additional material. With our type this is unnecessary, as all of our Italics will line correctly with all of our Romans as well as with the job faces. The line is placed in such a position that the different sizes of type faces will line with one another, if regular leads, slugs or quad lines are used to justify the difference between the bodies. The Standard Title Line and Standard Script Line meet every contingency that the regular Standard Line does not meet. Our system of lining and our many other improvements are fully explained in our specimen book, a copy of which will be sent on application

The body of this page is set in 14-Point MacFarland. Price per font, $3.00. This side note is set in 8-Point MacFarland. Price per font, $2.25. These sizes are also sold in fonts of 25 pounds and upward, at poster-font prices. The ornament surrounding this page is copied from the design of Radtolt, published in one of his works in 1482. The initial is by the same master. Price of the former, mortised, $3.50; of the latter (one color), $1.00. Both can also be furnished in outline. *Italic can also be furnished for the 8-Point size. Price per font, $2.25.*

MacFarland Series

YOUR OFFICE WILL NOT BE COMPLETE WITHOUT THE MACFARLAND SERIES.

COMPETITION which exists to such a great extent in every branch of printing industry has produced the unfortunate result that the printer in purchasing material too often looks only at the first cost when placing his order. Unfortunate, because there is as great a difference in the various qualities of type as in the various grades of paper, ink or printing itself, and low-priced type is often by far the dearest in the end. While in the last decade great improvements have been made in the durability and accuracy of type, many of the foundries limit their competition to price alone, the result being an inferior article which is dear at any price. A few dollars saved by purchasing type which is not of the very best often involves a loss of many hundred times the amount. A large number of printers will testify that in accuracy, finish and improved wearing qualities alone, our products so far surpass all others as to justify a large increase in price, if we were disposed to make it. With the single exception of point bodies, until the Inland Type Foundry entered the field, little attention was given to the production of type which would economize the time of the compositor. The introduction of our new system of Standard Line Type, with its many labor-saving features, is of vast importance to all printers, because by its use superior work, at a great saving of time and labor, is accomplished, as well as the saving of a large amount of material, and consequently first cost. In all offices, large and small, the amount invested in type is little when compared with the yearly expenditure for wages in the composing room. It therefore follows that type which accomplishes the saving of, say only 10 per cent in labor, will cost the proprietor nothing, as it will pay for itself in a year, and thereafter yield a large profit on the investment. The printers who have adopted our system will testify that the saving in composition is large; in some cases being fully 50 per cent. Not a single objection can be urged against the system. Being cast on point bodies, our type will work to advantage with that of other foundries. It is unnecessary for an office to be entirely equipped with our material to derive benefit from Standard Line Type. However, the larger the amount of our type, the greater the saving. *We are convinced that every practical printer who once gives it a trial will find that it will pay him to replace his old type with Standard Line*, as the saving of labor in his composition will pay for it in a very short time. This page is set in 10-Point MacFarland; price per font, $2.50. It is also furnished in fonts of twenty-five pounds or over at poster-font prices. Price of the Italic, per font, $2.50.

Inland Type Foundry

9-Point, per font,	$ 2.40
42-Point, per font,	6.00
72-Point, per font,	14.00
16-Point, per font,	3.20

OUR TYPE IS KEPT IN STOCK BY

GOLDING & CO., Boston, New York, Phila., and Chicago
DAMON-PEETS CO., New York
WM. E. LOY, San Francisco
GWATKIN & SON, Toronto
GETHER & DREBERT, Milwaukee
PRESTON FIDDIS CO., Baltimore

NEW SERIES MacFarland STYLISH Letter

Our type is always sold at a uniform discount of thirty and five per cent. Other type at a greater discount is expensive in comparison.

MACFARLAND SERIES

IN the course of a few weeks we shall have ready a number of handsome specimens of printing. Each sheet will be seven by nine inches, and will be enclosed in a neat portfolio. As the sheets are unfolded and separate they can be readily examined and compared. While some of the samples represent beautiful combinations of many impressions, many are examples of good every-day work which will be useful in giving you ideas regarding composition, and selection of inks and stock. As far as possible different samples of stock have been utilized and each sheet is printed by a different concern, the best master printers in the country contributing examples of their work. We have fixed on the nominal price of twenty-five cents to partially cover the cost, but to customers already on our books a copy will be sent free of charge. The edition will be limited, so if you want one send for it at once. Sample page will be sent by mail, prepaid, without any charge whatever.

MacFarland Series

TWELVE POINT MAC FARLAND

Per Font, $2.80

AN IMPORTANT IMPROVEMENT is our system of casting in width. Heretofore all type has in this respect been made totally without rule or method, not only making justification slow and laborious, but adding to the printer's annoyance by giving him sorts which do not agree with the original fonts. All our type is cast in width to agree with hardened steel standards, and is as accurate in this dimension as in body. Sorts must correspond with the rest of the font. Our unit of width is ½-Point, but most of our faces are fitted to multiples of ¼-Point, and quite a number to multiples of ⅓-Point and 1-Point. This reduces the number of widths of characters, makes justification and correction easier and in every way facilitates work. All our points and figures are cast on multiples of ½-Point, and no special justifiers are required for tabular work, as the regular spaces can be used. Suppose, for instance, a customer wants to have inserted in the body of a price list a line of display type, you do not have to explain to him the difficulties in the way of justification, etc., incident to the old systems; with our type you can easily meet his wishes. We have paid particular attention to our figures. As has before been mentioned, both in job faces and Romans, these all justify to multiples of one point, except en set figures in 5, 5½, 7, 9 and 11-Point bodies, and when other than en set, need no special justifiers, as the regular spaces can be used with them in tabular work. Except in some faces where the figure 1 is made narrower, all figures are uniform in width. Even in these few cases this character is of such thickness that the addition of a thin or other space on each side will make it justify with the other figures. Throughout the Old Styles the figures above and below the line have been abandoned, and while the Old Style design has been retained, these characters are made uniform in size and line, adapting them to all kinds of work and making them more legible and beautiful. All small cap sorts likely to be confused with similar lower case letters have an extra nick, and all Old Style body letters have one more nick than the corresponding size of Modern Roman. The Fs and Js in all cases, except Italics and Scripts, are made non-kerning, not only relieving the printer of the useless expense of the f combinations, but exempting him from danger of type breaking, and insuring better electrotypes. Except in a very few larger sizes, none of the descending letters in the lower case overhang the body. On account of our improved methods of making and fitting matrices, and superior casting machines, we are able to guarantee the perfection of our type in respect to its bight, a point which every pressman will appreciate when he notes the saving in make-ready resulting from the use of our products. Our metal is a new alloy. We guarantee our type to wear longer, print better and to give finer results in electrotyping and stereotyping than any other. In finish and accuracy it is unapproachable. Our equipment is the very best possible. We have endeavored to profit by our former experience, and have established a plant of the latest and most improved machinery, which is mostly of our own design and manufacture. Because we make type—and the very best type—you must not think our business is confined to this specialty. We carry in stock a complete line of job presses, papercutters, cases, stands and other wood goods, leads, slugs, brass rules, galleys, and everything else required except paper.

SIX POINT MAC FARLAND

Per Font, $2.00



Western Engravers Supply Co.

INLAND TYPE FOUNDRY,
PROPRIETORS,
217-219 PINE STREET, ST. LOUIS, MO.,
U. S. A.

MACHINERY and Supplies

FOR ELECTROTYPERS, STEREOTYPERS AND PHOTO-ENGRAVERS

OURS is the only concern in the country which manufactures a complete line of machinery, apparatus and supplies for these lines of business. Circulars and quotations on application. Complete illustrated catalog sent on receipt of twenty-five cents, and this amount will be allowed on first order or return of catalog in good condition.



On this page are shown the 36-Point, 60-Point, 20-Point—caps, 11-Point and 7-Point of the MacFarland Series. Prices of fonts: 36-Point, $5.00; 60-Point, $10.00. Lower case of the 20-Point is shown and price of fonts given on next page. The 11-Point and 7-Point are sold only in fonts of 25 pounds and over, at poster-font prices.

On this page are shown specimens of the twenty, twenty-four and thirty-point sizes of the MacFarland series. Send for prices of electrotype ornaments shown in this pamphlet

INLAND SPECIMEN BOOK

Send for our complete Specimen Book, recently issued, from which you can easily select a large outfit of type entirely on Standard Line

20-Point, $3.30
30-Point, 4.30
24-Point, 3.50

The Paper used on this inset is Sterling Deckle Edge, furnished by the Worthy Paper Company, Mittineague, Mass.

Laelede Series

48 POINT 4 A 7 n $8 00

Beautiful Finish Design and Make

34 POINT 5 A 14 n $4 00

The Hercules Gas and Gasoline Engine Best Made

72 POINT 3 A 5 n $12 00

Latest Italic Out

12 POINT 7 A 24 n $3 00

The little toy dog is covered with dust
But sturdy and staunch he stands
And the little toy soldier is red with rust
And his musket moulds in his hands

10 POINT 9 A 30 n $2 75

Saint Louis, Missouri, Eighteenth of September Eighteen-ninety-nine

For Value received, I hereby subscribe for one share of stock in the Klondike Sanitarium for Gold Incurables, subject to all the rules and regulations Dusty Rhodes His X Mark

60 POINT 3 A 6 n $10 00

We Keep Abreast Of the Times

18 POINT 5 A 18 n $3 25

Least Expensive Engine
Occupies Less Room
Comparatively Noiseless
in Operation

36 POINT 4 A 9 n $6 25

Nothing So Popular Before the Trade

Made and For Sale Exclusively by

American Type Founders' Company

Send to Nearest Branch—Branches in Eighteen Cities

The McCullagh Series

72 POINT 3 A 5 a $9 50

Mountains Searched HUNTING DIAMONDS

18 POINT 10 A 14 a $3 25

Golden Opportunity to Become Enormously Wealthy
HARDSHIPS DISCOUNTED BY ACQUIRING TREASURES
1234567890

30 POINT 7 A 10 a $4 25

Destructive Avalanche Retards Fortune Hunters
BLUSTERING WEATHER DISCOURAGED EXPLORER

24 POINT 8 A 12 a $4 00

Excited Speculators Organize Expedition
PROMOTERS ADVERTISING INDUCEMENTS

42 POINT 5 A 8 a $6 00

Fortunate Prospectors Returning ADVANTAGEOUS CIRCUMSTANCES

Made by the American Type Founders Company

The McCullagh Series

48 POINT 4 A 7a $6 50

Veterans Described Systems
EXPERIENCED MINERALOGIST

12 POINT 16 A 20a $3 00

DREAMS OF A FUTURE EXEMPT FROM TRIBULATIONS

Young Emigrants from all Parts of the World Longing to Begin Their Search for Gold in the Northwest

Dangerous Journey over Mountain Covered with Snow and Ice Before they Arrive at the Land of Promise

1 2 3 4 5 6 7 8 9 0

36 POINT 8 A 9a $5 50

Materials for Comfortable Encampment
REVOLVERS GRATUITOUSLY FORWARDED

10 POINT 20 A 26a $2 75

HOMEWARD BOUND WITH LOADS OF EXPERIENCE BUT NO WEALTH

Unfortunate Miners Who Became Broken in Health, from Exposure in the Winter, were Compelled to Retire from the Field of Labor

Reluctant to Vacate a Country that is Full of Wealth, and to Return Home with Nothing But Poor Looks to Show for their Exertions

1 2 3 4 5 6 7 8 9 0

60 POINT 3 A 5a $8 50

Enthusiastic Mechanics
IMPROVED CONDITIONS

Leaders and Originators of the Type Fashions

Harvard Old-Style Italic

n-2

30 Point
6 A 12 a $4.25

American Type Founders Company
World's Leader in Type Fashions

12 Point
18 A 30 a $3.00

HE sees the cattle in the fields,
The homestead farther back;
And memory wanders softly then
Along a hallowed track.

14 Point
16 A 26 a $3.00

«GOLDEN sun of evening
Why so fair dost gleam?
Never without rapture
Do I see thy beam.»

24 Point
7 A 15 a $3.50

Manufacturer of Type and Printing Office Furnisher
Branches in all Large Cities in the Country

10 Point
20 A 34 a $2.75

«MARCH, march the heavy tramp,
Tentless field, the broken camp,
Friends meet friends in death's array,
Cannon peal, the sword shall slay,
Man, and steed, and riders, all,
Fame like theirs shall never fall.»

9 Point
20 A 34 a $2.50

«THY work is o'er at last, proud gun!
Thy last red battle has been won,
And, rusting 'mong the flowers you lie,
The home of birds and vines;
Yet you that made the bravest die,
That broke the hostile lines.»

18 Point
10 A 18 a $3.25

«We'll forget your mad endeavor to roll back the wheels of time,
And to curse the land forever with your statute-sanctioned crime,
Crime whose parallel was never since the earth was in its prime!»

8 Point
24 A 36 a $2.50

WAR'S alarums were loudly sounding
Hearts of patriots madly bounding,
Songs of valor then were reigning,
Every eye was wildly straining,
Every tongue in martial numbers,
Roused the bravest from their slumbers.

6 Point
32 A 42 a $2.25

«AND just below, the gathered throng
To eloquence did pay respect,
While Bruces talked, or Rays declaimed,
Or lesser minds in fashion decked,
Showed powers a Cicero to trance,
Demosthenes with art to thrall,
With listening senates wrapped in awe
And Elocution lord of all.»

6 Point $2.25
8 Point 2.50
9 Point 2.50
10 Point 2.75
12 Point 3.00
14 Point 3.00
18 Point 3.25
24 Point 3.50
30 Point 4.25
$27.00 less discount

Originated and Manufactured Exclusively by the

For sale by all Branches and Agencies

American Type Founders Company





















Halftones by
ELECTRO-TINT ENGRAVING COMPANY,
723 Sansom street,
Philadelphia, Pennsylvania.

STOCK PLATES. SEE AD., PAGE 10.



1.—Capitol. 2.—Old Penitentiary. 3.—Jackson Building. 4.—Tulane Hotel. 5.—Union Depot. 6.—Christ Church. 7.—Post Office. 8.—N. C. & St. L. General Offices. 9.—Nashville Young Ladies' College.

BIRD'S-EYE VIEW OF NASHVILLE FROM THE CENTENNIAL AUDITORIUM TOWER.

THE NASHVILLE CONVENTIONS.

FROM reports received from various parts of the country it is anticipated there will be a large attendance at the Nashville meeting of the United Typothetæ on October 6, 7 and 8. President J. H. Bruce informs THE INLAND PRINTER that fully one hundred and fifty delegates will be on hand, and possibly many more. It is anticipated that many of the delegates and alternates will be accompanied by their wives and daughters. The session this year will undoubtedly be one of the largest and most representative bodies that have assembled in this year's greatest convention city. The Chicago delegates have decided to leave on Monday, October 4, at 7 P.M., and will arrive in Nashville on Tuesday at 8:30 A.M. Special cars have been provided, and a number of sister societies and kindred trades have been invited to join the party. Numbers from Milwaukee, St. Paul, Minneapolis, and other cities of the North, expect to go by way of Chicago, traveling together from there. Mr. Thomas Knapp, the secretary of the organization, states that applications have been coming in rapidly and that great enthusiasm is felt notwithstanding the yellow fever scare in the South. He has had word from the officials of the road over which his party goes that there is no danger whatever, and has also been advised to this effect by Mr. Bruce and members of the reception committee in Nashville. Boston, New York, Philadelphia, and all the eastern cities, will send large delegations.

The entertainments provided by the local committees have already been noticed in THE INLAND PRINTER. The Nashville branch of the Typothetæ has recently, however, called to its assistance a number of prominent citizens of Nashville to act on committees which will see that visitors are entertained individually as well as collectively, and furnished any information that may be desired. The trips to The Hermitage, where a barbecue will be given, and to Belle Meade, have all been arranged for. The reception at President Bruce's Vine street mansion will be an elegant affair, while the banquet at the clubhouse will be strictly up to date. Dr. R. L. C. White, who has consented to act as toastmaster on that occasion, is a first-class newspaper man. He is one of the most skillful longhand reporters in the State, puts up fine copy, and when he was proprietor and editor of the Lebanon *Herald* was a most tasteful job printer, giving especial attention to the artistic appearance of his paper. He is a genial, agreeable gentleman and has the literary faculty strongly developed. He writes excellent verse, is a good speaker, and makes a fine presiding officer. He has been for some years Supreme Keeper of Records and Seal, Knights of Pythias, and has an office in Nashville.

The Entertainment Committee is composed of seven gentlemen, most of whom are connected with the press. Leland Rankin, the chairman, is a young man who less than two years ago was a reporter on the *Banner*. The Centennial management selected him for the important position of Chief of the Bureau of Publicity and Promotion. So successfully did Mr. Rankin manage the bureau that in less than six months he was offered and accepted the position of general manager of the Nashville *American*. He has now been in charge a little over



Photo by Thaiss.

THE DECORATIVE ILLUMINATION ON THE AGRICULTURAL BUILDING, NASHVILLE EXPOSITION.

a year, and under his enterprising, progressive leadership the paper has been made brighter and more successful than ever before in its history. Mr. Herman Justi, the present chief of the Bureau of Publicity and Promotion, who is also a member of the committee, was for years a newspaper man and has successfully managed the Bureau. Dr. R. A. Halley, also a capable newspaper man, now connected with the bureau, has probably written more about the Centennial than any other half dozen men in the country. H. A. Hasslock, for many years a leading job printer, is a most genial companion, and was the only Republican elected to office in Nashville in 1894, when the city went Democratic by 6,000. R. E. Folk is managing editor of the Nashville *Sun* just now, but for four years has been chief clerk of the State House of Representatives. James B. Clark is city editor of the *Banner*, and one of the best hustlers in the city. Col. John J. McCann is an entertainer who has been called upon almost daily during the past year to extend courtesies to visitors. He has an acquaintance extending throughout the United States, and although past sixty years of age, boasts of being "one of the boys."

The Committee on Banquet is composed of John R. Frizzell, Dr. R. L. C. White and J. H. Bruce. Mr. Frizzell is with the Brandon Printing Company, and is a splendid entertainer as well as a first-class business man.

Mr. E. W. Foster, at the time he became business manager of the *Banner* several years ago, was probably the youngest man in the country in that important position, and he still holds the position with credit to himself. He will be business manager of the barbecue. The other members being President J. H. Bruce and Mr. J. J. Ambrose, a well-known job printer.

A full list of all the committees follows:

Finance—C. H. Brandon, R. P. Webb, J. H. Bruce, John M. Gaut, D. M. Smith.

Banquet—J. R. Frizzell, Dr. R. L. C. White, J. H. Bruce.

Barbecue—E. W. Foster, J. J. Ambrose, J. H. Bruce.

Entertainment—Leland Rankin, R. A. Halley, H. A. Hasslock, Reau E. Folk, James B. Clark, John J. McCann, Herman Justi.

Reception for the Ladies—S. A. Cunningham, W. B. Baird, A. B. Tavel.

Transportation—J. J. Ambrose, E. W. Foster, J. F. Davie.

October visitors will see the Centennial Exposition at its best. Early in September the attendance passed the 1,000,000 mark. Most of the receipts above expenses have been used from day to day in improving the grounds. Leaving the buildings out of consideration the grounds alone are inconceivably beautiful. The greatest florists in the country have made displays in the nature of artistic flower beds that are now at their best. The buildings are beautiful by day and lovely by night, when the unequaled scheme of electric illumination becomes apparent. The exhibits in every building never fail to interest even those who spent weeks at the World's Columbian Exposition.

Following is a list of delegates and alternates to the convention of the United Typothetæ elected since the September number of THE INLAND PRINTER was published. The names of the other delegates and alternates were given in our September issue:

BALTIMORE, MD.—*Delegates:* Edward P. Suter, John B. Kurtz, James Young.

MASTER PRINTERS' CLUB OF BOSTON.—*Delegates:* J. S. Cushing, Horace T. Rockwell, Frederick Mills, Frank Wood, J. W. Phinney, Thomas Todd, T. P. Nichols, H. C. Whitcomb, H. O. Houghton, Henry N. Sawyer, James Berwick, George H. Ellis. *Alternates:* C. H. Knight, Samuel Usher, L. A. Wyman, C. M. Barrows, E. W. Woodley, S. J. Parkhill, J. E. Heymer, G. W. Simonds, William Walker, G. H. Smith, C. A. W. Spencer.

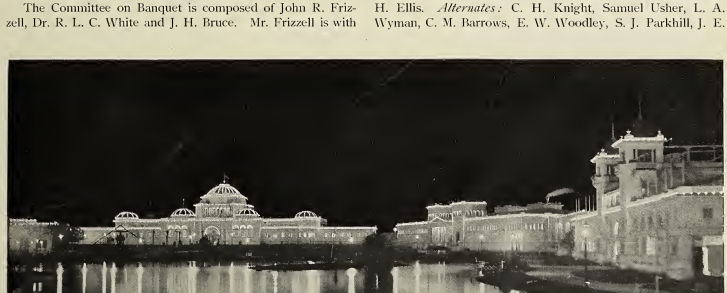


Photo by Thass.

GENERAL VIEW OF THE EVENING ILLUMINATION AT THE NASHVILLE EXPOSITION.

CHICAGO, ILL.—*Delegates:* William Johnston, Amos Pettibone, W. P. Henneberry, W. B. Conkey, Fred Barnard, R. R. Donnelley, W. P. Dunn, C. H. Blakely, L. Corbitt, B. B. Herbert, W. F. Hall. *Alternates:* J. L. Regan, Franz Gindele, C. M. Staiger, A. R. Barnes, W. D. Boyce, George E. Cole, George E. Strong, J. C. Skeen, George Poole, J. S. McDonald, O. B. Marsh.

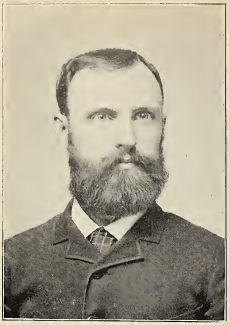
INDIANAPOLIS, IND.—*Delegates:* William B. Burford, H. O. Thudium, Samuel Murray. *Alternates:* William S. Fish, Louis Levey, C. E. Hollenbeck.

KANSAS CITY, MO.—*Delegates:* Frank Hudson, W. J. Berkowitz, William Fletcher. *Alternates:* I. F. Guiwitts, J. D. Havens, Cusil Lechtman.

MILWAUKEE, WIS.—*Delegates:* N. L. Burdick, John W. Campsie, A. G. Maxwell, A. Huegin. *Alternates:* John Tainsh, P. J. Shannon.

MINNEAPOLIS, MINN.—*Delegates:* F. L. Smith, W. F. Black, A. M. Geesaman. *Alternates:* M. N. Price, C. F. Hatch, F. J. Meyst.

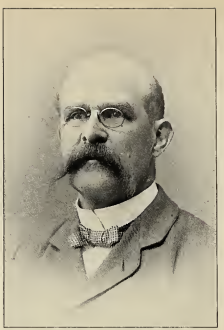
NASHVILLE, TENN.—*Delegates:* D. M. Smith, Sam Meek. *Alternates:* Edgar Foster, J. C. McQuiddy.



H. A. JACKSON,
President American Society of Photo-Engravers, New York.



F. A. RINGLER, New York.
Member Photo-Engravers' National Committee.



W. M. TENNEY, Boston,
Chairman Photo-Engravers' National Committee.



ROGER CUNNINGHAM,
Secretary Kansas City Photo-Engravers' Association, and member National Committee.



J. H. BEHRENS,
Treasurer Electrotypers' Association of Chicago.



LON SANDERS,
President St. Louis Photo-Engravers' Association, and member National Committee.



W. J. DOBINSON,
President Boston Association of Photo-Engravers.



C. S. BIERCE, Dayton,
Secretary Photo-Engravers' National Committee.



W. J. ROSE,
President Kansas City Photo-Engravers' Association.

NATIONAL EDITORIAL ASSOCIATION. — *Fraternal Delegates:* Thomas Reese, Springfield, Ill.; J. West Goodwin, Sedalia, Mo.; Benjamin H. Sincell, Oakland, Md.; Frederick B. Robinson, Huntsville, Tex.; M. L. Bixler, Norman, Okla.

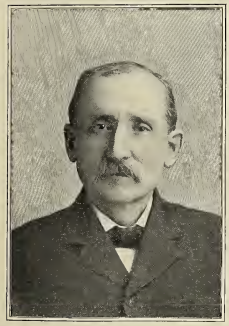
NEW HAVEN, CONN.—*Delegates:* C. S. Morehouse, Leverett Brainard, E. H. Parkhurst, Wilson H. Lee, W. H. Merigold. *Alternates:* George M. Adkins, R. S. Peck, O. A. Dorman, E. E. Smith, W. T. Near.

NEW YORK, N. Y.—*Delegates and Alternates:* Edward D. Appleton, Henry Bessey, Isaac H. Blanchard, C. Frank Boughton, William C. Bryant, E. Parke Coby, Theodore B. De Vinne, Theodore L. De Vinne, J. H. Ferguson, Francis E. Fitch, F. G. Gilliss, William Green, A. V. Haight, C. Allers Hankey, James Thorne Harper, A. H. Kellogg, Thomas E. Kirby, Eugene C. Lewis, Joseph J. Little, Frank L. Montague, Paul Nathan, Horace G. Polhemus, John C. Rankin, Jr., Richard R. Ridge, James A. Rogers, R. W. Smith, Douglas Taylor, B. H. Tyrrel.

PHILADELPHIA, PA.—*Delegates:* Col. M. Richards Muckle, Joshua R. Jones, John R. McFetridge, William J. Dornan, Henry C. Dunlap, Charles J. Dittess, Charles W. Edwards, John W. Wallace, Walter E. Hering, Frank E. Manning, Edward P. Suter, A. L. Steelman, Charles W. Bendernagel, William M. Patton, U. C. McKee, Washington Wood, Jay C. Evans, J. H. Devine. *Alternates:* L. Wolf, C. L. Merrill, C. R. Carver, Charles M. Stoever, James Magee, Charles J. Cohen, Thomas A. Bradley, Alfred J. Briggs, R. W. Hartnett, W. A. Church, E. M. H. Hanson, F. W. McDowell, George



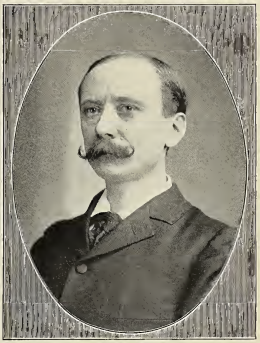
E. S. OSGOOD,
Vice-President Association of Photo-Engravers of Chicago.



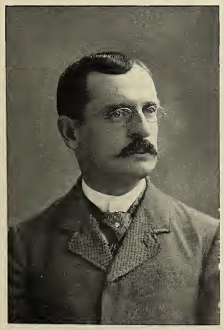
J. H. FERGUSON,
President Electrotypers' and Stereotypers' Association of New York.



GEORGE H. BENEDICT,
President Electrotypers' Association of Chicago.



J. ARTHUR H. HATT, CINCINNATI,
Member Photo-Engravers' National Committee.



J. C. BRAGDON,
President Engravers' Association of Pittsburg.



OSCAR E. BINNER,
President Association of Photo-Engravers of Chicago.



C. C. CARGILL,
Secretary Grand Rapids Photo-Engravers' Association, and member National Committee.

F. Lasher, A. H. Sickler, M. D. Wood, Charles E. Hallowell, Joseph A. Eslen, Henry Reiwold.

Master Printers' Association of Rhode Island, Providence.—*Delegates:* Joseph E. C. Farnham, *Chairman;* Edward L. Freeman, Edwin A. Johnson, Benjamin F. Briggs, Fred L. Smith. *Alternates:* Charles C. Gray, Walter S. Southwick, Harry L. Saunders, John W. Little, David H. Whittemore.

Troy, N. Y.—*Delegates:* A. S. Brandow, Max Kurth.

The photo-engravers' national committee and members of the local associations already formed in different parts of the country will also meet in Nashville at the time of the Typothetæ convention, and expect to perfect a national organization as suggested at St. Louis some months since, mention of which has already been made in these pages. The employing electrotypers and stereotypers, many of whom also belong to the photo-engravers' associations, propose to meet in the South about the same time, but have decided to hold their meeting at Mammoth Cave on October 4, and after finishing the business



Photo by Thuss.

The Parthenon, Nashville Exposition.

in hand will proceed to Nashville to be present with the photo-engravers and the Typothetæ the following days. The question of checking the ruinous cutting of prices among the electrotypers and photo-engravers is one of the principal subjects to be discussed by the proposed organization, and it is hoped that many of the abuses in the trades will be remedied and a better understanding concerning many vital measures be arrived at that cannot fail to help the trade at large.

Following is the programme of the Photo-Engravers' Convention at Nashville, October 6, 7 and 8, 1897:

Wednesday, October 6, 10 A.M., an informal reception will be held at the Maxwell House, where the National Committee will receive visiting photo-engravers. At 2 P.M. the photo-engravers of the United States will meet at the Chamber of Commerce for permanent organization. Evening, trolley party and visit the Centennial Exposition.

Thursday, October 7, 9:30 A.M., session of the organization for the adoption of constitution, by-laws, etc. The afternoon entertainment will be decided at the morning session, as several attractive outings have been suggested. At 7 P.M. a banquet will be held at the Maxwell house.

Friday, October 8, 10 A.M., final session at the Chamber of Commerce.

Those who have not, as yet, expressed their willingness to attend this convention, and wish to do so now, will please notify the secretary of the National Committee, Mr. C. S. Bierce, Dayton, Ohio, who will give such further information as may be desired in reference to accommodations, etc.

The photo-engravers' national committee consists of the following gentlemen, all of whom expect to be present at the meeting: W. M. Tenney, Boston, chairman; C. S. Bierce, Dayton, Ohio, secretary; F. A. Ringler, New York; Oscar E. Binner, Chicago; Lon Sanders, St. Louis; Samuel R. Mason, Cleveland; J. Arthur H. Hatt, Cincinnati; C. M. Davis, Los Angeles; Frank E. Manning, Philadelphia; R. Cunningham, Kansas City; Edward Mason, Indianapolis; Charles C. Cargill, Grand Rapids.

Below is a list of the various associations in the photo-engraving and electrotyping line in existence at the present time, representatives from all of which will be present at the meetings at Nashville and Mammoth Cave. Portraits of a number of the gentlemen are given herewith:

American Society of Photo-Engravers, New York.—H. A. Jackson, president; M. R. Brinkman, treasurer; F. Sheffield, secretary.

Philadelphia Photo-Engravers' Association.—H. A. Gatchel, president; Herman Schuessler, vice-president; F. B. Warner, secretary and treasurer.

Boston Association of Photo-Engravers.—W. J. Dobinson, president; George E. Peters, vice-president; L. B. Folsom, secretary; W. A. Dempsey, treasurer.

Association of Photo-Engravers of Chicago.—Oscar E. Binner, president; E. S. Osgood, vice-president; Charles J. Whipple, treasurer; H. C. Maley, secretary.

Cleveland Photo-Engravers' Association.—Samuel R. Mason, president; F. C. Mugler, vice-president; C. H. Garton, secretary; H. G. Bogart, treasurer.

St. Louis Photo-Engravers' Association.—Lon Sanders, president; J. F. Ahle, vice-president; W. A. Stecher, secretary; George Strassburger, treasurer.

Engravers' Association of Pittsburg.—J. C. Bragdon, president; Sherman Smith, vice-president; Paul C. Wolff, secretary and treasurer.

Buffalo Association of Photo-Engravers.—William Wilhelm, president.

Grand Rapids Photo-Engravers' Association.—Albert Dickinson, president; C. C. Cargill, secretary.

Kansas City Photo-Engravers' Association.—Walter J. Rose, president; E. G. St. John Barberger, vice-president; Roger Cunningham, secretary; William E. Lee, treasurer.

Toronto Photo-Engravers' Association.—T. W. Elliott, president; J. Alexander, vice-president; George A. Howell, secretary and treasurer.

Electrotypers' and Stereotypers' Association of New York.—J. H. Ferguson, president; T. A. Raisbeck, treasurer; Edwin Flower, secretary.

Electrotypers' Association of Chicago.—George H. Benedict, president; Theodore Theis, vice-president; C. S. Partridge, secretary; J. H. Behrens, treasurer.

The "Bread and Butter" circular and the "Klondyke" circular have stirred the engravers to a sense of their responsibilities. The "Bread and Butter" circular was an appeal by Mr. Oscar Binner to engravers to organize for better prices and usages. The Terry Engraving Company, of Columbus, Ohio, in a letter pointed out that if the Chicago engravers would stop cutting prices, the engravers generally could get along without a national association, or association of any kind. To this Mr. Binner replied, setting forth that the alleged cutting of prices by Chicago houses was the fiction of customers to beat down prices, and suggests that the word of customers who make such assertions to get better prices should be carefully investigated. Mr. Binner also points out that the organization of employes for a fixed minimum wage demands that employers should also organize for a fixed minimum scale. The employes should be considered and the confidence of employers and employes in each other should be fostered as their interest in the trade is a common one. The "middle-man" is recognized, in this connection, by Mr. Binner, as a foe to the trade and his methods are well exhibited. Altogether the "Klondyke" circular contains so strong and forceful an appeal that the exodus to Nashville has been materially aided by it.

Mr. J. H. Ferguson, president of the Employing Electrotypers' and Stereotypers' Association of New York, has collected statistics that will prove of great value and interest to

the convention. The blank sent out to the trade by the association has been well received and the responses have been numerous, and all favorable to a national organization. Mr. Ferguson reports that replies would come in more freely if some persons did not have an idea that a personal statement of their business was required. In point of fact, all that is asked for is an estimate of the total capital invested in the business in the city or town.

A Congress of Authors and Artists will convene in Nashville, October 11. J. W. Thomas, president, R. L. Taylor, governor, Theo Cooley, chief Art Department, and A. W. Wills, commissioner-general, are signers of the cards of invitation, for one of which THE INLAND PRINTER makes its acknowledgments.

A low estimate is that there will be between five and six hundred people connected with printing and kindred interests in Nashville on the occasion of these gatherings.

CHANGE OF MEETING PLACE OF PHOTO-ENGRAVERS FROM NASHVILLE TO BUFFALO.

Since the above matter was put in type a telegram has been received from Mr. W. M. Tenney, chairman of the national committee of photo-engravers, Boston, stating that the place of holding the convention had been changed from Nashville to Buffalo. The headquarters will be at the Tifft House, and a programme somewhat similar to that arranged for at Nashville will be carried out, but at this writing it is impossible to give particulars. Mr. J. H. Ferguson, president of the Electrotypers' and Stereotypers' Association, New York, also wires THE INLAND PRINTER, under date of September 24, that the engravers' action upsets calculations of his association. As numbers of that organization are also members of the photo-engravers' society, they will undoubtedly meet at Buffalo instead of at Mammoth Cave as at first arranged for, and as stated in another part of this issue. The date of the meeting will be the same as originally decided upon at Nashville, namely: October 6, 7 and 8. It is expected that fully sixty delegates, and perhaps many more, will assemble, and that the result of the meeting will be beneficial in more ways than one to the lines of trade represented at the convention.

ELECTROTYPERS WILL MEET AT NASHVILLE, INSTEAD OF AT MAMMOTH CAVE.

THE INLAND PRINTER has been advised by Mr. J. H. Ferguson, under date of September 25, that the electrotypers' meeting will be held at Nashville on the evening of October 5. This information supersedes all other statements made elsewhere in this issue concerning the proposed meeting.

OBITUARIES.

AT Macon, Georgia, on August 21, 1897, Rev. John William Burke, founder and president for thirty years of the late J. W. Burke & Co., and member of the J. W. Burke Company.

ON August 29, in New York City, Harry Mills Cole, well and favorably known in the printing craft, particularly in Chicago and New York. Death was due to the inhalation of illuminating gas taken with suicidal intent. Mr. Cole had been a sufferer from kidney disease for a term of years, and suffered severely at times. He was a member of Chicago Typographical Union and of New York Typographical Union. He was honest, genial and capable, and had the courage of his convictions. He was about fifty-five years old at the time of his death. He was unmarried, with no one dependent on him.

AMONG the printers who have played a prominent part in the stirring times of *ante bellum* days must be named William F. Clark, Sr., who died at Indianapolis, Indiana, June 3. In a recent number his son, W. F. Clark, Jr., editor of the *Patriot Phalanx*, of that city, gives an interesting sketch of his father's career. Born October 15, 1809, in a log house that marked the site of the town of Mercer, Pennsylvania, he was apprenticed at the age of fourteen to the printing business. After several years in the country office he went to Harrisburg, and was employed by the noted Simon Cameron, who had the contract for State printing. He later followed his trade in Philadelphia, and in 1833 purchased an outfit for a country paper. From that time he established many successful papers in small towns in Pennsylvania, Michigan and Indiana. He was one of the earliest abolitionists, and took an active part in the operations of the "underground railroad" method of freeing slaves. His earnest nature led him to espouse causes in advance of the sentiment of his neighbors, but he fearlessly used the pen and the printing press to champion what he believed to be right. For almost three-quarters of a century he was actively engaged in newspaper work.

G. W. PARSONS, one of the oldest compositors in the country, died at Salem, Massachusetts, July 29, aged eighty-two years. Born in Newburyport in 1815, when sixteen years of age he was apprenticed to J. H. Buckingham, who established the Newburyport *Advertiser* in 1821. Subsequently he was engaged in various positions upon the Boston *Daily Atlas*, Boston *Times* and *Robert's World of Romance*. In 1837, after having served three or four years as foreman of the composing room of the Gloucester *Democrat*, he assumed control of that paper, in company with F. L. Rogers, under the firm name of Rogers & Parsons. In 1840 Mr. Parsons again resumed his former position as foreman of the composing room, and held it for six or seven successive years, when the paper was published by the firm of Varney, Parsons & Co. Mr. Parsons served twenty or more years in the office of the Salem *Observer* as compositor and pressman, for three years in the Lynn *Reporter* office, and after that in the office of the Salem *News*, from the time of its establishment, seventeen years ago, till the time of his death.

EARHART'S "HARMONIZER."

We have before us a set of sheets of Earhart's new book, "The Harmonizer," the last forms of which are now in press.

The work opens up with twelve original colors on one page and twenty-four mixed colors on the opposite page — the latter being produced from the original colors. These colors are beautifully printed on fine white plate paper and have all the appearance of water colors. These pages are followed by reading matter in explanation of the plan of the work. Then follows 240 pages of colored papers (twenty-nine different colors) ranging from four to twelve pages of each color. It will be seen by the list given below that Mr. Earhart has made a most judicious selection of a pleasing variety of colors from among those usually carried in stock by paper dealers. The list is given in the order in which the papers are arranged in the book.

Granite.	Primrose.	Leather.
Green-gray.	Canary.	Salmon.
Fawn-gray.	Yellow.	Terra Cotta.
Drab-gray.	Deep Yellow.	Fawn.
Slate.	Orange.	Café.
Buff.	Mandarin.	Apple Green.
Rose-buff.	Lilac.	Light Green.
Rose-pink.	Pearl.	Victoria Green.
Cherry.	Robin's Egg.	Olive-green.
Marguerite.	Light Blue.	

These papers are printed from original designs in one and two colors selected from the original and mixed colors shown on Plates 1 and 2 in the front part of the work. About two-thirds of the 240 pages are printed in two colors, each combination having been carefully selected by Mr. Earhart.

It is simply impossible for us to do justice to this work in so short a notice. It must be seen to be appreciated. The author has more than fulfilled his promise made some months ago, by producing a book worth more than double the amount asked for it. For further information address the publishers, Earhart & Richardson, Cincinnati, Ohio.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

GINN & COMPANY, Boston, Massachusetts, have just issued a valuable addition to the text-books for the study of the German language in the "German Orthography and Phonology," by Prof. George Hempl, of the University of Michigan. The work is distinguished by its practical character. Price, by mail, $2.10.

"PUNKIN EATER, AND OTHER POEMS" is the title of a prettily printed book of verse by Mr. Frank B. Covington, of Seattle, Washington. The entire work on the book was done by Mr. Covington in odd moments in an 11 by 22 foot office, and on a 10 by 14 Gordon. Mr. Covington is both a good versifier and a good printer.

MR. JOHN NORTHERN HILLIARD furnishes the leading article to the *Home Magazine* for August in "Posters and Poster-Makers." The American poster artists are given the greatest attention, and Mr. Hilliard has endeavored to give them their place in the art world, with satisfaction possibly to some. A number of well-known posters are shown in reduced facsimile.

WHILE but nine months old with its September issue, the *Engraver and Electrotyper*, of Chicago, is a most vigorous example of trade journalism. The sturdy efforts of Mr. William Hughes, its publisher and editor, have done much to form the Photo-Engravers' and Electrotypers' Associations. The favor with which the paper is received is abundantly warranted by the merit of its contents.

"CHICAGO — AN EPIC," by William Lightfoot Visscher, with illustrations by Harry O. Landers, has been issued by the White City Art Company, of Chicago. The book is a pretty piece of work, printed in Jenson type with illuminated initials, on heavy plate paper. The illustrations by the zinc-etching process are done in colors. The binding is a padded moire silk, the stamping in gold; the edges also are gilded. The work should meet the popular taste, as it forms an attractive table book.

Western Sports is the title of a new magazine recently started in San Francisco, California, the first number of which appeared August 26. Its title informs the reader that it is "an absolute authority upon all sports of the West." The number contains eighty pages of well printed and illustrated matter; the different departments seeming to be very complete and well handled. The paper needs a proofreader. Clarence N. Ravlin is the editor, and J. Henry Gensler, business manager. The subscription price is $3 per year, and the office of the publication, 320 California street, San Francisco.

WALTER A. WYCKOFF, the college graduate, who for two years became a day laborer, tells, in the October *Scribner's*, his experiences as a hotel porter. Describing the servants' meal, he says: "These meals were curiously solemn functions; scarcely a word was ever spoken. Martha was 'cumbered about much serving,' and very heroically she tried to impart some decent order to the meal, and a cheerfuller tone to the company. I never knew the cause of the sullen unsociability which possessed us, whether it was ill-humor born of the physical weariness from which all the servants seemed constantly to suffer as a result of the high pressure of work at the height of the season, or the revolting fare which often sent us unrested and unfed from our meals."

BARNHART BROTHERS & SPINDLER, Chicago, have just issued what is called the "Pony Specimen Book," a price list and catalogue of their output. It is a compact work of 564 pages, showing in condensed form all the material manufactured by the company. All the standard faces of type and borders are included, and the newer letters cast by the foundry also have a prominent place. A portion of the catalogue is devoted to printing machinery and materials and wood type and goods, the pages being fully illustrated and all the machines and material very fully described. The work also contains much valuable information for the craft. Nothing seems to have been omitted that a printer can possibly need in any establishment, no matter how small or how large. The volume is neatly bound in red cloth with red edges and is a book that should be found upon the desk of every employing printer who desires to be posted concerning "copper-mixed" type.

MR. WILLIAM M. PATTON, formerly publisher of *Paper and Press*, has engaged with the Avil Printing Company, of Philadelphia, Pennsylvania, to bring out under his immediate supervision at an early date what promises to be a very valuable work on printing and the illustrative arts. "The Graphic Age" is the title selected, and the book is to be issued as an historical and biographical souvenir, embracing the facts of history in condensed form, arranged in chronological order for ready reference and preservation. The illustrations for embellishing the text will have contemporaneous relation thereto, and will consist of rare specimens, in facsimile, of the art handicraft of the various epochs touched upon, thus identifying and connecting those periods in the history of these arts contributing most to their evolution and advancement up to and including our own time. The work as a whole, when issued, will reflect and represent in itself the highest possibilities of the art of printing, illustrating and bookmaking, and thus fully showing the great resources of these arts at the end of the nineteenth century.

THE *Typewriter World* is the title of a new Chicago monthly, beginning with September. The publishers' introductory admits that the field for stenographic journals is already overfilled, but suggests that such publications have been devoted mainly to stenography, and the larger field of typewriting has been practically ignored. In other words, typewriter journals are almost all house or system organs. The *Typewriter World* publishers "shall not publish any text-book of any kind, and have nothing to sell you but their magazine." The initial number has many valuable and practical articles, and the mechanical production of the paper is excellent. Mr. J. Sidney McCarthy, who is the editor and business manager, has, we understand, graduated on a comprehensive school of experience, and brings a great deal of talent and originality into the field which his paper seems to be well adapted to fill. The subscription price is $1; single copies, 10 cents. We would suggest that the address of the paper — 358 Dearborn street, Chicago — would be appropriate on the cover or at head of the editorial column.

THE LINOTYPE IN BOOK OFFICES.—There is to some extent a belief among printers as well as the general public that the newspapers alone have so far availed themselves of the advantages of the linotype machine. It will be interesting to many to know that the number of books composed by this machine is very large and constantly increasing, and that most of the magazines are linotype products. The excellence of the work, the cheapness of production, and the great convenience permitted in arranging and receiving copy up to a late date made possible by the extreme rapidity of composition, are reasons which make the linotype exceedingly attractive to the progressive book and magazine printer. The ability of the linotype to keep the pressroom busy is a revelation in modern printing. The pressman is not delayed in striving to make old type print equally well with new. The linotype gives letter as from the casting machine of the founder. Fresh from the matrix, clean cut and sharp, the beauty of its impression is gratifying to the most fastidious. The Mergenthaler Linotype Company, Tribune Building, New York, have just issued a brochure on this subject that every book printer should possess.

It can be had by all employing printers for the asking. It is a beautiful specimen of the art of printing and has matter that speaks of money-making.

THE ERA FORMULARY: 5,000 Formulas for Druggists, etc. A collection of original and price formulas, to which has been added the more important formulas of standard authorities—English, French and German—for application in pharmacy, in the household, and the industries; making a complete and valuable reference work for all. D. O. Haynes & Co., publishers, New York. Price, $5.

Recipe books without end have been published—good, bad and indifferent—mostly indifferent or indefensibly bad, and it is refreshing to look upon one that is actually good. In addition to several thousand household formulas and domestic recipes of practical interest to the druggist, there are several hundred technical formulas and industrial processes given relating to cements, glues, mucilages, pastes, polishes, stains, varnishes, inks, etc., that are of manifest value to printers and bookbinders. We are confident that the book will attain a large sale, as it merits.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

FROM John S. Wohlford, Ottumwa, Iowa, two specimens of bill-heads, of mediocre quality in design and execution.

A TWENTY-FOUR page booklet, by A. W. Rainey, Paola, Kansas, for the Pleasant Hour Club, shows taste in preparation and execution; composition and presswork are neat and clean.

A LETTER-HEAD, business card, and two blotters, from Thomas Yingling, with Intelligencer Printing Company, Lexington, Missouri, the composition on which is well displayed and presswork good.

THE Whedon & Little Company, Los Angeles, California, submits sample of steel-die embossing in gold, silver and colors, which is very artistic in design. Its own business card is neat and attractive.

O. M. DAVIS, foreman with E. L. Goldthwait & Co., Marion, Indiana, submits samples of cover-designs. They are neat specimens of composition, and presswork is good. Arrangement of type and border is artistic.

GUY H. PARKER, foreman of the *Budget*, Brookfield, Missouri, sends a business card for the paper, printed on blue-gray card in harmonizing shades of green and art-brown. The card is well and tastefully composed and printed.

TWO booklets from the office of the *Madison County Times*, Chittenango, New York, are fair specimens of plain printing from a country office. The composition is neat, make-up good, and presswork even in color and make-ready.

THE Ivy Press, 127 North Twelfth street, Lincoln, Nebraska, submits a few samples of neat letterpress work. The announcement card is artistic in design, and *The Imp* is a neatly gotten-up four-page leaflet. Presswork is good on all specimens.

A FEW samples of color printing and embossing from A. W. Michener, Chicago. The designs are artistic, coloring brilliant and in good taste, and embossing bold and clean. The cover-design "America's Wonder" is an elegant piece of workmanship.

A CATALOGUE of the Harman & Spencer Business College, from the office of Searcy & Pfaff, 106 Camp street, New Orleans, Louisiana, is a good sample of letterpress printing. The advertisements are well displayed, the make-up good, and presswork all that could be desired.

IN a very prettily designed and printed catalogue, bearing evidences of his cultivated taste and skill, Mr. D. C. Chalfant announces his change from the Alfred M. Slocum Company, of Philadelphia, to the Ketterlinus Lithographic Manufacturing Company, Philadelphia.

THIRTY-SIX inches of white paper, with a brief and strong claim for patronage printed the long way on its surface, the whole arranged as a folder, is the latest specimen from "The Sign of the Ivy Leaf," George Buchanan & Co., Philadelphia. The title is "A Yard of Thought."

THE Matthews-Northrup Company, Buffalo, New York, has printed for John Royle & Sons, Paterson, New Jersey, a 64-page booklet descriptive of the textile machinery made by the latter firm. The composition, make-up, presswork and general appearance of the work is good.

FROM Charles J. Stevens, with W. C. Deitch & Co., Sioux City, Iowa, several samples of monthly calendar cards, the designs of which are original and in some instances unique. Mr. Stevens is without doubt an artist in typography, and all the cards bear some catch phrase which arrests the attention of the reader. The composition and presswork are good on all the specimens submitted.

FROM the Sisters of Notre Dame, San Jose, California, three samples of small work creditable in execution in view of the fact that they are the product of one of the Sisters who picked up and studied out the "art and mystery" as a pleasure without experience in a printing office.

THE Times Printing House, 725 Chestnut street, Philadelphia, Pennsylvania, sends out a little circular advertising its specialty of college stationery and college papers. It is as pretty as a "sweet girl graduate," and Manager B. F. Shirley, Jr., has just cause to be proud of the taste of his staff.

C. C. MACKENZIE, compositor, with J. B. Savage, Cleveland, Ohio, forwards an insert advertisement prepared for the Cleveland City Directory. The design is well conceived and executed, presswork is good, selection of colors artistic and harmonious, the whole effect being very pleasing and attractive.

FROM Queen City Printing and Paper Company, Charlotte, North Carolina, two pamphlets printed on enameled book paper. The composition on the display advertisements is of an ordinary character and the straight matter is very poorly spaced. The presswork is of good quality, the half-tones being very nicely printed.

A TIMELY and clever advertising card has been issued by the American Clay-Working Machinery Company, of Bucyrus, Ohio. The card is cut to fit a No. 6 envelope. It is red, with letterpress in black, and is entitled "A Nugget from Klondike," a ragged piece of gilt material in the left upper corner giving life and attraction to the announcement that follows.

THE Evening Wisconsin Company, Milwaukee, Wisconsin, advertise themselves as "artistic printers." The few samples of work submitted bear out their claim, for the designing, composition and presswork are all conceived and executed in an artistic spirit. The half-tone illustrations are especially worthy of mention for excellence of presswork—light, shade and detail receiving careful and thorough treatment.

MORRILL BROTHERS, Fulton, New York, submit a large package containing samples of every variety of office stationery, society and commercial work. The excellent quality of the work is evidence that skilled and artistic help is employed in all departments, and that the management is fully equal to the most exacting requirements of their clients. The composition is artistic and the presswork superb, and not a faulty piece of work is to be found in the whole collection.

THE "wave of prosperity" does not seem to have reached Silverton, Colorado, to judge from a card received from the Silverton *Standard*. In the center of the card a small firecracker is stuck, entitled "McKinley's Boom." It has exploded in the direction of a burro labeled "Colorado." The burro is represented as saying "It never touched me." The public is also urged, "Get your jobwork at the Silverton *Standard*," for "We lead—others follow, but can't keep up."

A NEAT monthly calendar comes from Mr. Thomas Todd, "The Beacon Press," Boston, Massachusetts, with some optimistic verses appended. We take the last one as a sample:

"When autumn comes the business world begins to be alive;
The drummers scour the country far and wide;
And printing is a motor that accelerates the drive,
To keep the wheels in motion with the tide."

"REPRODUCTIONS OF CELEBRATED PAINTINGS IN MINIATURE" is the title of a catalogue recently issued by the Electro-Tint Engraving Company, 723 Sansom street, Philadelphia. It consists of sixteen pages and cover, and contains over five hundred reproductions of their stock subjects reduced to about 1 by 1½ inches, the engravings coming out with remarkable clearness considering the great reduction in size. Each cut is numbered and an index of the titles given, making a very convenient reference book for those desiring to place orders.

"WHERE PROUDLY FLOWS THE MISSISSIPPI" is the title of a pamphlet of fifty-six pages and cover descriptive of Bellevue, Iowa. It is finely printed on good stock from new type, freely illustrated with half-tone views of places in and around Bellevue, with appropriate descriptive matter. The advertisements are attractively displayed in up-to-date type, and the whole work is a credit to those concerned in its production. The Champlin Printing Company, Columbus, Ohio, is responsible for its excellent typographical appearance, and C. H. Loomis, Bellevue, Iowa, is the publisher.

THE midsummer number of *Chicago Produce*, a journal published in the interests of the butter trade, is a mammoth edition of 108 pages and cover, 9 by 12 inches in size, printed on heavy enameled stock, freely illustrated with half-tone portraits of Illinois senators and representatives, and half-tone illustrations of a general character. The composition and make-up is good; advertisements are well displayed in up-to-date types and style, and presswork is of uniform excellent quality. Mr. Charles Y. Knight, editor and manager, has every reason to feel proud of such a magnificent issue.

A HANDSOME booklet issued by the Mergenthaler Linotype Company, of New York, is entitled "The Linotype in Book Offices," and contains forty-eight handsomely printed pages in black and red, showing the different faces of type made by the company for use in book printing. It is illustrated with half-tone vignettes showing the various parts of the machine, in addition to a full-page illustration of the machine complete. The cover is beautifully embossed in bold relief with a design showing an old-time printer setting type from a primitive case. The title-page is an elaborate scroll

design with the words of the title in the center, with rubricated initials, and delicate tinted background. The work was gotten up by Redfield Brothers, 411-415 Pearl street, New York, who have evidently spared no pains to produce what we consider to be one of the finest samples of letterpress printing that has ever fallen into our hands.

A PACKAGE of booklets, cards, programmes, etc., sent by Edward Platt Young, manager of the printing department of Argus and Patriot Company, Montpelier, Vermont, shows artistic treatment in conception, design and execution. Colors of stock and ink are well chosen, composition well displayed, presswork very good, and embossing clear and in perfect register.

NOTHING will send the old-time printer into fond reminiscences of by-gone days quicker than a specimen of the art of job printing of early times, with the familiar "long and short line" arrangement, and florid typography and coloring. As a contrast to present-day styles we present a reproduction of a specimen of this character. The original was printed on a card 14 by 22 inches, the border lithographed in gold and blue, with all the flowers in their natural, or unnatural, colors. The center was printed in at another piece of work in three colors. A souvenir book of the Wisconsin Retail Lumber Dealers' Association is an admirable production—all the advertisements are set in the Jenson Old Style series of type, printed in black and red, and have an exceedingly neat appearance. The half-tone cuts are good specimens of artistic presswork.

TWO samples of jobwork from Jackson Blizard, with the Ypsilanti (Mich.) *Commercial*, are good specimens of up-to-date letterpress printing. A cover for the "Fourteenth Catalogue of the Cleary Business College" is a chaste design, set in Bradley type, with fleur-de-lis ornaments, the initials printed in red. The "Midnight Fast-Black Lining Ads." is a collection of advertisements for E. M. Comstock & Co. setting forth the advantages of their fast-black linings. The display is neat, plain and well balanced, each ad. being attractive in design and workmanlike in execution, borders and type arranged in harmony with each other, and spacing carefully attended to.

WE have received from Mr. Frederick J. Clampitt, the Chicago manager of the Whiting Paper Company, samples of three booklets recently issued by his company. One is entitled "A Bookkeeper's Eyes" (notice of which has



impression chromatically, some of the lines being bronzed and others printed in colored ink, but all evidently at one impression—the color used in printing the types was probably blue, and then silver, gold and copper bronze was apportioned to the different lines for the chromatic effect. It was the production of such specimens as these that marked an epoch in the old-time printing office. They were framed and cherished as the evidence of achievement of many a craftsman long since dead and forgotten but for such prized specimens of their skill that live after them.

W. E. HANSON, 17 Hillman street, Springfield, Massachusetts, says that "three years ago he did not know the case," but has learned what he knows from THE INLAND PRINTER and other trade journals. He submits some samples of his work, which are good specimens of composition and presswork, but he evidently does not carefully read proof, for on his letter-head the word mercantile is spelled "merchantile," and being set in 24-point Bradley strikes our printorial eye very offensively. A little more attention to equality of spacing between words would improve the appearance of some of the samples submitted.

THE Meyer-Rotier Printing Company, Milwaukee, Wisconsin, forwards a large package of office stationery and commercial work. The composition is very neat and artistic and presswork excellent. A removal notice of the Benton-Waldo branch of the American Type Founders' Company is a neat already appeared in these pages). The others are entitled "Card Courtesy" and "Taste in Letters," both edited by Mrs. M. E. W. Sherwood. The cover designs for all three booklets are the work of Will H. Bradley, and are most dainty productions not only in design but in selection of color. The information contained in the pamphlets also makes them very valuable. Taken all in all, this method of advertising is most effective and should certainly bring business for the Whiting Company.

CHARLES BURROWS, Schenectady, New York, forwards a copy of catalogue recently issued by him describing his New Ideal Ruling Machinery. The work is printed upon enameled stock in blue-black and red inks, with a cover printed in several colors and tinted, and is quite a creditable production, although the presswork looks as if the job had been somewhat hurried. In addition to doing printing, ruling and binding, Mr. Burrows is also manufacturing the Burrows Ideal Automatic Striker and Lapper, and other devices for rulers' use, which are said to be meeting with great success in New York and the East. Printers in the West should not be behind the times in anything new in this line, and those interested should write to Mr. Burrows for one of these catalogues. The striker and lapper attached to a Piper double-beam ruling machine is shown by means of a half-tone engraving, and woodcuts showing details of the other devices are given in the catalogue. The catalogue will interest many in the craft, and should be carefully looked over.

OF INTEREST TO THE CRAFT.

Frank Hynes has been elected president of the Denver Typographical Union.

The New Champion Press Company, manufacturers of job printing presses, have removed from 41 Center street to 175 Grand street, New York.

The following officers have been elected for the ensuing year by the Milwaukee Typothetæ: A. J. Aikens, president; N. L. Burdick, vice-president; Frederick Pollworth, secretary; H. H. Zahn, treasurer; John W. Campsie, W. C. Swain, A. Huegen, executive committee.

The election of Typographical Union No. 1, Indianapolis, Indiana, resulted as follows: President, John W. Folger; vice-president, C. M. Coleman; recording secretary, W. W. Davy; financial and corresponding secretary, Charles E. McKee; international canvassing board, Robert E. Darnaby, Felix Kreig and Samuel L. Leffingwell.

Mr. Joseph P. Birren, who has been connected of late with the art department of J. Manz & Co., Chicago, announces that he has severed his connection with that company and taken a business interest in the Imperial Engraving Company, Lakeside Building, Chicago. Mr. Birren makes an attractive appeal to the business public in the announcement received.

Typographical Union No. 9, Buffalo, New York, has elected officers as follows: A. J. Carroll, president; Thomas O'Connell, vice-president; William H. Reilly, secretary; Henry Johnson, recording secretary; Thomas Gash, treasurer; membership committee—Hugh Wallace, William Stansill and Edward Ford; statistician, Stephen Galvin; sergeant-at-arms, Michael Wolf.

Chief of Police Baker, of Madison, Wisconsin, who is an ex-compositor, has remembered his former comrades of the stick and rule, it is said, and given them a chance to do jury service during the recent dull times. This is quite appropriate, as printers are well acquainted with cases, know about different kinds of imposition, and will not justify anything but good types. Next!

At the September meeting of the Chicago Society of Proofreaders, the secretary reported having received more requests for proofreaders during the current month than he could supply. All proofreaders who are unemployed are requested to send their names and addresses, together with their references, to the secretary of the society, W. J. Byrnes, 56 North State street, Chicago.

An obvious error was made in the leading article in the September Inland Printer in referring to the Cox typesetting machine. The statement was made that the machine was confined to leaded matter. The sentence should have read "is *not* confined to leaded matter." One of the strong points of this machine is that it can immediately, without trouble, be made to lead or not to lead automatically.

Secretary Pallworth, of the Milwaukee Typothetæ, reports that much interest is being manifested by the employing printers of Milwaukee in the association, and already a great deal of good has been accomplished. Among other things they have fixed a uniform rate on briefwork, and also established a bureau of information regarding "undesirable" customers. The membership is increasing fast and it is the aim to enlist every master printer in the State in its cause. Meetings are held regularly monthly.

Readers of The Inland Printer will no doubt be pleased with the appearance of the magazine this month. While the old type looked fairly well in its worn condition, it was considered by the management not as perfect as it should be, and arrangements were accordingly made for an entire change. We have pleasure, therefore, in presenting the publication in a new dress. In order to answer inquiries that might come concerning it, we will say that the type is the Binny Old Style Roman, originated and designed by the American Type Founders' Company. While not a new face by any means, it is a letter of much beauty and clearness, and will in a pleasing manner convey to the minds of The Inland Printer readers through the medium of the eye the many valuable facts contained in these pages.

On page 671 of the September Inland Printer, Mr. G. Whitfield Taft, foreman of the New York *Weekly*, gives his experience of typesetting machine work with the Thorne machine in the office under his charge. In a card under date of September 9, Mr. Taft writes to the editor: "Since my note to you last month, one team, Walter Rodgers and Bert Buffum, set 67,987 ems solid brevier in eight and three-quarter hours on the Thorne, and Job Harry and Harry Hope set 52,000 ems solid small pica, sixteen picas wide. The Thorne people say that this beats all records."

At the regular meeting of the Chicago Society of Proofreaders, on September 9, an interesting and valuable paper was read by Dr. Edmund T. Allen, eye and ear surgeon, on the subject of "Eye Strain, and How to Avoid It." The structure of the eye and its irregularities were described in a comprehensive non-technical style, and the constitutional symptoms arising from defective eyesight were briefly sketched. The ramifications of the symptoms, and their serious character, were very forcibly portrayed. The proper adjustment of suitable glasses by a skilled oculist was shown to be the only true corrective for these evils. The lecture was received with profound attention, and a vote of thanks was passed to Doctor Allen. The Chicago Society of Proofreaders shows a commendable spirit of enterprise in arranging lectures of this class, and The Inland Printer regrets that limitation of space prevents the publication of the paper referred to, *in extenso*. The energy of President Watts promises to bring the society to a prominent place among similar associations both at home and abroad.

The Illinois State Board of Arbitration has decided that the bookbinders' union was in the right in its controversy with the W. B. Conkey Company and other employers of Chicago. The employers wanted an agreement that would permit them to employ bookbinders who are "eligible to membership in the bookbinders' union." At the same time they claimed to be willing to employ none but union men. The bookbinders objected to this, and claimed that the proposition of the employers concealed a trick by which the proposed agreement would be rendered ridiculous. The workmen contended that if the employers were willing to employ none but union men they should engage workmen who are already members of the union. If the employers were permitted to employ men who were "eligible for membership," they could fill their establishments with nonunion men of their own choosing, and then force the union to make them members. The decision is in favor of what has been designated as the "white" agreement, by which the employers are compelled to give employment only to members of the union. "We are well satisfied with the decision," said Forrest B. Smith, of the bookbinders' union. "The members of the board, and especially President Keefe, showed a remarkable acquaintance with labor affairs. Their decision is a just one." The scale was signed by two of the largest companies on August 9, and the agreement is now effective in all the shops in Chicago.

A correspondent signing himself C. E. B., writing from St. Albans, Vermont, to The Inland Printer, says: "I am a faithful reader and admirer of your magazine. From its columns I have gained much that is interesting and instructive, and now I beg to trouble you with a question which I know you will answer if it comes within your field. I am a printer—brought up in my two older brothers' office. I imagine I have something of a literary mind, and have always entertained the hope that I might some day become a journalist. The time has now come for me to take a decisive step, and within the next year I

want to take up some course of reading and study which will strengthen my possibilities at the desk — something practical. Can you give me the information I need? By doing so you will greatly oblige." *Answer.*— We do not know anything that will suit your purpose better than "Steps into Journalism," by Edwin L. Shuman, of the Chicago *Journal* staff. This book treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents and reporters who do not already know it all. Its chapters include: Evolution of the Press — Plan of a Newspaper Article — A Day with a Reporter — Interviewing and Newsgathering — Getting a Start as Correspondent — Methods of the Editorial Room — Writing a Special — Women in Newspaper Work. Cloth bound; 230 pages; $1.25. The Inland Printer Company.

In the printing department of the Riverside Press, says the Boston *Herald*, there is a group of men who have records for long service that are admirable. These men number twenty-five. Eight of them were with Mr. Henry O. Houghton when he started the Riverside Press. The group of twenty-five was recently photographed, and the men were grouped in the order of their seniority, the shortest term represented being sixteen years. The oldest of the men and the year each began his service at the Press, follow: Horace M. Severance, 1849; W. J. A. Sullivan, 1852; James Hennessey, 1852; William Kivlan, 1853; H. W. C. Lyon, 1853; Francis A. Morrow, 1854; W. H. Ackers, 1855, and George Kivlan, 1856. The taking of the photograph was made an occasion of much moment, and the sentiment surrounding it was expressed in the following poetic effort of a member of the printing department:

A PAGE FROM THE SWEET LONG AGO.

"We started in youth on the journey
With our leader,* so manly and strong;
Ever foremost was he in the tourney,
Together we strove well and long;
His motto was 'All well, or nothing'—
How the word to our hearts sends a glow!
For we held up his hands as he carved it
On a page of the sweet long ago.

"How the darkest of days seemed the brighter
At the sound of that step in the aisle;
Life's burdens were ever made lighter
By the grasp of his hand and his smile.
There are few of the Old Guard remaining,
Only seven the roll call can show;
Read our record, through sunshine and raining,
On that page of the sweet long ago.

"And often we fondly are dreaming
As we listen to memory's rune;
From the past a fragrance is streaming,
As sweet as the roses of June.
Oh, swiftly life's sands now are flowing,
And longer the shadows shall grow,
But golden hues gleam in the showing,
On that page of the sweet long ago.

"Now the heights of the century nearing
Of the sunrise are catching the shine,
Here's a toast the old days endearing,
A health from the last of the wine;—
On our heads the touch of Time's fingers
Has sprinkled the silvery snow;
In our hearts, no frost ever lingers,
On that page of the sweet long ago.

"As our journey is nearing its ending,
Heart to heart we are welding love's ties;
O'er our proofsheets the Reader is bending.
Soon He'll send us the final revise.
We reck not of many Decembers,
For the pathway we'll light as we go,
With a brand from the bright-glowing embers,
On that page of the sweet long ago."

EDWARD HALE CHEEVER.

*The late Hon. Henry Oscar Houghton.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

HOW TO MAKE TABS.

For the application of Golding's Elastine Tablet Gum, or any other substance for making tabs, there is nothing equal to Golding's Tablet Press. It makes the cost of blocking insignificant, and to operate it is a pastime. Two sizes: 6 by 12, for 2,000 sheets, $6; and 8 by 16, for 5,000 sheets, $12. Sold by dealers, and by Golding & Co., Boston, New York, Philadelphia and Chicago.

AN EXTENSIVE INKMAKING PLANT.

Albert Nathan & Co., of New York, the American representatives of the great inkmaking house of Beit & Co., Hamburg, Germany, has appointed the American Type Founders' Company general selling agent for Beit & Co's celebrated printing inks, and a complete stock will be carried at each branch of the big type company. Mr. Albert Nathan was for many



FACTORIES IN WHICH ALBERT NATHAN & CO'S PRINTING INKS ARE MADE.

years with Mr. Sigmund Ullman, and is thoroughly conversant with the special requirements of the printers of the United States. His principals operate one of the largest ink factories in the world, in which all the ingredients which enter into inks are made at first cost, under the supervision of some of Germany's most skillful and learned chemists.

Many manufacturers competed for the very extensive orders of the American Type Founders' Company, and after a series of tests covering six months, the Beit & Co. inks proved to be the best. These inks are used on the specimen book and other printing of the American Type Founders' Company.

DEERLAKE BRAND OF PAPER.

The Union Card and Paper Company, 198 William street, New York, call attention, in their advertisement on page 26, to their Deerlake Mills brand of paper. It is made without a particle of wood and is well liked by all who have used it. Being made of linen rags it will never turn yellow with age. The price is reasonable, and it is carried in all sizes and weights.

ELECTRIC MOTORS.

The large and constantly increasing demand for small power motors directly applicable to printing office machinery has been met by the Imperial Electric Company, 140 Washington street, New York, who have brought out a line of slow-speed motors that can be directly connected to typesetting machines, job presses, wire stitchers, paper cutters, binders, etc., without the use of countershafts to reduce speed, as is necessary with the ordinary motor. Typesetting machines, especially, have been made a study of for the last two years, and the motors as built today have the indorsement of the Mergenthaler Linotype Company. By their use the linotype becomes independent of fixed line shafts, and is removable, which is a great advantage in many cases, as, for instance, the placing of extra machines, or

moving machines nearer to light, etc. The motor is connected to the ordinary direct-current incandescent lamp circuit, and is operated by a small switch, no other starting device being necessary, and can be turned on or off at will, insuring economy of operation. These motors are now being operated successfully in newspaper and job printing offices, and are sure to fill a long-felt want. The Bullock Electric Company, St. Paul building, New York, and other cities, the well-known sales agents for all classes of direct-connected printing office motors, are sales agents for these motors, and will cheerfully furnish any further information relative to them.

FOR BOOK PUBLISHERS.

Mr. James L. Lee, president of The Challenge Machinery Company, has been granted a patent on an improved hook for sectional blocks. The illustration gives a good idea of the invention. It will be seen that by journaling the screw on the inside of the ratchet wheel the hook or clamp is permitted to extend over the ratchet wheel, and reduces the space between pages. Publishers will find it to their interest to investigate this new invention. Descriptive circular may be had from type founders or The Challenge Machinery Company, sole manufacturers, Chicago.



PERIODICAL FOLDERS.

The Dexter Folder Company report a decided improvement in business. One of the most recent sales is for two rapid periodical folders for F. M. Lupton, of New York City, to fold the *Ladies' World*, *Good Literature* and the *People's Home Journal*. The machines are to be duplicates of those furnished about a year ago. They will fold a sheet of sixteen pages, paste it, and paste on a four-page cover, and also insert four folds, thus delivering sixteen, twenty or twenty-four pages completely pasted. They are also equipped with fountain paster, which deposits the paste line on the sheet after it is accurately registered and straightened at the first fold, thereby giving positive uniformity in the paste line.

TARCOLIN.

One of the most useful of modern discoveries is Tarcolin. It cleans rollers and type, cutting the ink better than benzine; rollers washed with it will not get hard and crack, but will last twice as long as when washed with benzine. It is nonpoisonous, nongaseous and nonexplosive. It has been approved by New York, Philadelphia and Chicago underwriters, and brings reduced rates of insurance. One gallon will do the work of four or five gallons of benzine. Another very useful device is the "Printers' Absorbent Ready Moist Bristle Brush"; these brushes once charged with Tarcolin will remain moist for several days. Printers in the West desiring particulars should write Mr. Frank Barhydt, 1014 Monadnock Block, Chicago, who is the Western representative of the manufacturers.

WHERE THE VALUE IS IN TYPE.

Type may be made with the greatest mechanical accuracy in the most durable metals, but if the design is inferior and inartistic it is like a body without a soul, and is of little value to printers who appreciate the artistic side of their business. The concern that produced Jenson Old Style, Bradley, and the De Vinnes, Columbus, Cushing, and a long list of the type successes during the past few years, makes type which excels not only in the chief merit of type — the design — but also in accuracy, finish and durability. It embodies the best designs in the type world, the designs which have made it the leader of type fashions — in its famous copper alloy metal. The American Type Founders' Company originates — it never imitates. It makes the *best* type. Its type is used by all the best publications and by all the best printers. Why buy even the second-best when the best costs you no more?

"MAKING A GOOD IMPRESSION."

The above is the title of a booklet just issued by Messrs. Patterson & White, of Philadelphia, makers of "Crown" linotype metal. The work is intended to show the benefits and advantages to be derived by using the "Crown" metal in preference to others now on the market. The arguments used in favor of the "Crown" metal are quite convincing, and the book will no doubt have the effect of largely increasing the sale of that excellent brand. The cover of the booklet is printed in brown, black and red, the figure upon the first page being neatly embossed. The inside is printed upon enameled stock in red and blue-black, and the whole work tied with silk floss. Offices using linotype machines should send at once for a copy of this work. It will prove a money-saver.

THE HOYT METAL COMPANY.

The Hoyt Metal Company, St. Louis, Missouri, has one of the most extensive plants for the manufacture of solder, Babbitt metal, and stereotype and electrotype metal, in the United States, and the works contain all the latest facilities for handling the metals in the most up-to-date fashion. The apparatus which particularly attracts the attention of visitors is the one for mixing and pouring the metals. This device is used exclusively by the Hoyt Metal Company, and gives a uniformity in quality and mixture not to be obtained by other methods of preparing metal. While the company makes solder for plumbers and other uses, and Babbitt metal for railways, machine-shop use, sawmills, dynamos, etc., one of their specialties which most interests the readers of THE INLAND PRINTER is the excellent stereotype and electrotype metal. These metals are used by the best stereotype and electrotype plants in the country, and are always to be depended upon. The company is also manufacturing a most excellent quality of linotype metal, and its success in this line is fully up to the successes already met with in the other productions they turn out. As linotype machines are becoming more general every day, not only in the newspaper offices, but in book offices, the demand for metal of this kind will necessarily be greater, and the Hoyt Company is in position to fill all orders with the utmost promptness. In order to facilitate quick eastern delivery, metal can be shipped from their branch works at Arlington, New Jersey, so that those in the East need have no fear of delays when wishing metal in a hurry. Their metal for the Lanston Monotype machine has been approved by the manufacturers, the formula being arrived at after careful tests made by the Lanston Company.

TRAVELING IN PRIVATE CARS.

Traveling in a private car is a luxury that may now be enjoyed by any one. Any person desiring to rent a private car for any special trip the coming summer, to the Pacific Coast, or any of the eastern or northern resorts, can do so by applying to any agent of the Cincinnati, Hamilton & Dayton Railway, or by letter to the undersigned. These cars are fitted with every convenience, drawing-rooms, sleeping rooms, dining rooms, and carry a full crew of waiters and cooks. Where a party of ten or more get together, the arrangement is as economical as first-class hotel accommodations.

Parties desiring to go to Chicago via the Cincinnati, Hamilton & Dayton can enjoy all the convenience of a private car by simply paying for their railway ticket at the usual rate, and

$2 a berth for sleeping car. The compartment sleeping cars on the Cincinnati, Hamilton & Dayton are arranged in separate rooms, each room containing two beds, a wash stand, drinking water and every appliance for the toilet. If desired, one, two, or even five of these rooms can be opened into each other en suite, but secluded from the rest of the car. The luxury of these cars can only be appreciated by personal experience. D. G. Edwards, Passenger Traffic Manager, Cincinnati, Hamilton & Dayton Railway, Cincinnati, Ohio.

THE TOURNAMENT.

We presume few of our readers are unacquainted with the features of the series of contests, called "The Century Tournament," instituted by the Campbell Company. The second contest of the series closes as we go to press, and all will be interested in comparing the result with the wonderful record established by Contest No. 1, which closed August 1, the details of which will be found in their elaborate advertisement in the September issue. Regardless of the benefit which will undoubtedly be derived by the Campbell Company on account of large and well-authenticated records to the credit of "The Century," printers generally will receive perhaps a greater benefit in being roused from a spirit of lethargy caused by the late business depression to a spirit of contest, which we trust will, before the series closes, remind us of the days of the Olympian games before printing presses were invented as a means of profitable contest. The Campbell Company tell us they will have an interesting display at the American Institute Fair, which opens at Madison Square Garden, New York City, September 20, and continues until November 3. All who can should improve this opportunity of examining the famous product of this progressive company.

A PITTSBURG VISIT.

A representative of THE INLAND PRINTER recently called on a number of printers, engravers and people in lines connected with printing in Pittsburg, Pennsylvania, and found trade fairly good there, although somewhat uncertain on account of the coal miners' strike.

The Pittsburg Photo-Engraving Company, located at 347-349 Fifth avenue, employ fourteen men and reported business good. They do a general line of engraving by both the half-tone and zinc-etching processes; also, considerable designing of catalogue covers, books, etc. Roland C. Smith is treasurer; G. Sherman Smith, president and manager, and James F. Brown, secretary.

The Rawsthorne Engraving and Printing Company are located in the Arrott building, Baker place. They do a general line of engraving, including electrotyping, and are in addition general printers and blank book manufacturers. Robert Rath, junior, is president; L. Rath, secretary, and F. L. Blain, treasurer and manager.

The Anderson-Hotz Engraving Company, 249 Fifth avenue, are general designers and wood and photo engravers.

The Fort Pitt Engraving Company, 717 Grant street, is one of the oldest establishments in this line in the city. They operate by all methods and give special attention to fine half-tone work for catalogue or book illustration. Mr. Paul C. Wolff is the manager.

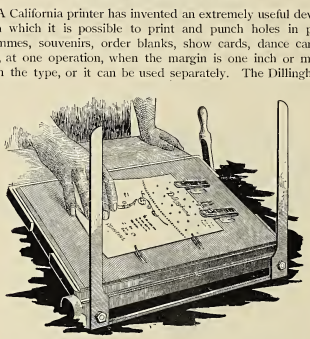
The Penn Engraving Company, 404 Smithfield street, is one of the newer companies, but is fast coming to the front. The two gentlemen who control the destinies of this concern are W. F. Wilkes and A. C. Preston; both are hustlers and their company will no doubt be heard from before long.

John Grayburn, manufacturer of printers' rollers and composition, 525 First avenue, was visited. Mr. Grayburn practically controls the roller business in Pittsburg and receives orders from quite a territory in the vicinity of that city. Established in 1871 he has always conducted business on up-to-date principles, and when he promises to have rollers ready at a certain time, you can always depend upon getting them.

The Pittsburg branch of the American Type Founders' Company is at 323 Third avenue. All of the goods manufactured by this company are carried in stock; Robert D. Clark, junior, is the manager.

A NOVEL PRESS PUNCH.

A California printer has invented an extremely useful device with which it is possible to print and punch holes in programmes, souvenirs, order blanks, show cards, dance cards, etc., at one operation, when the margin is one inch or more from the type, or it can be used separately. The Dillingham



Press Punch is secured to the platen, as shown in illustration above. Printers who have used this punch say: "It can be used on press and worked with or without type forms. When worked with a type form, it saves the cost of punching." . . . "We would not be without it if it cost five times as much as the selling price." . . . "It does its work perfectly, and saves us time and money." . . . "We thought we had no use for such an article, but in a few days we received a job on which we could use it to advantage, and saved double



DILLINGHAM PRESS PUNCH, FOR PUNCHING SIMULTANEOUSLY WITH PRINTING.

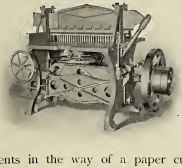
its cost." The Dillingham Press Punch does its work perfectly. The price is $1.25 each, net. They are for sale exclusively by the American Type Founders' Company at all its branches.

A NEW STORE.

The establishment of the new store at 329 Dearborn street, Chicago, Illinois, for the exhibition of cutting machines, is a further evidence of the progressive spirit that has always accompanied the manufacture of the Brown & Carver cutting machines. In the full line of latest improved Brown & Carver cutting machines which are in operation by steam power, and also with electric motors attached, at 329 Dearborn street, Oswego Machine Works have shown that the original policy to improve when and wherever possible has been successfully carried out. Mr. J. M. Ives, well known to the trade, is in charge, and will be glad of the opportunity to explain the merits of the latest improved Brown & Carver automatic clamp cutters to intending purchasers and others.

SEYBOLD MACHINE COMPANY.

We understand that the Seybold Machine Company, of Dayton, Ohio, although busy right through the "hard times," are feeling in no uncertain manner the business revival. Those who are anticipating being present at the Typothetæ meeting at Nashville will be interested in seeing one of their "Monarch" cutters which is running in Machinery Hall in the Foster & Webb exhibit, as this machine embodies all the latest developments in the way of a paper cutter, and is distinctively a new type. Their celebrated job folders are also meeting with a large sale among the leading trade. Their massive embossers, built on new lines, are also largely in demand. All their friends in the trade are cordially invited if they are in the vicinity of their works to stop in and see their shops.



WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

BOOKS.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price $1. THE INLAND PRINTER CO., 212-214 Monroe street, Chicago.

PRINTERS' Book of Recipes contains zinc etching, stereotyping, chalk plate, gold-leaf printing, printers' rollers, how to work half-tones and three-color half-tones, and twenty-five other valuable recipes. Price, 50 cents. Satisfaction guaranteed. E. W. SWARTZ, Goshen, Ind.

FOR SALE.

BARGAIN IN CYLINDER PRESS—Campbell job press, with springs, size 22 x 28, in fair condition; sold for no fault, but on account too small for our work. Price, $300; half cash, balance 12 months. BENNETT PRINTING HOUSE, Atlanta, Ga.

FOR SALE AT A BARGAIN—A complete printing outfit, including a 7 by 11 Perfected Prouty press, 60 fonts book and job type, furniture, brass rule, etc., all practically new; 16-inch Utility paper cutter. A great bargain for cash. Address, inclosing stamp for reply and particulars, REV. JOHN W. SANBORN, Smethport, Pennsylvania.

FOR SALE—Job printing outfit, good as new. A bargain for some one. "O 1041," INLAND PRINTER.

FOR SALE—Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. "O 169" INLAND PRINTER.

FOR SALE—Two Potter angle-bar web presses and one stereotype outfit, in first-class order. "O 1024," INLAND PRINTER.

HELP WANTED.

JOB COMPOSITOR AND DESIGNER in pen-and-ink and wash drawings. "O 1037," INLAND PRINTER.

PRINTER WANTED—To take entire charge modern office; city of 300,000; make all estimates; also invest $1,600; company paying well; fine position. "O 1029," INLAND PRINTER.

TYPE FOUNDER—Wanted, a first-class man, capable of starting and managing the mechanical department of a type foundry. Address, with references and experience, "O 1016," INLAND PRINTER.

WANTED—A first-class pen-and-ink artist, experienced in designing and drawing for an engraving establishment. State experience and salary expected. "O 1015," INLAND PRINTER.

WANTED—First-class half-tone finisher, with good executive abilities, for a large house. The highest wages to the best man. "O 1030," INLAND PRINTER.

WANTED—Good binder who wants to attend college. About three hours' work a day. College A 1. References. Address "COLLEGE PRINTER," Berea, Kentucky.

SITUATIONS WANTED.

A CHICAGO book and job foreman of twenty-five years' experience desires position as foreman in a hustling office anywhere. References furnished. "O 1018," INLAND PRINTER.

AN EXPERIENCED, up-to-date job printer, competent to estimate on all classes of work and to take charge as manager or foreman of plant, desires a situation in the West or South. A 1 Chicago references. "O 1033," INLAND PRINTER.

ASSISTANT SUPERINTENDENT of printing plant in Connecticut desires similar position in West. Man of character. References A 1. With present firm five years; offered contract for 1898, but want to go west at once; young; hustler; high-class work. "O 1022," INLAND PRINTER.

BY PRESSMAN—Experienced on fine bookwork, also on duplex perfecting press; best references. "O 1031," INLAND PRINTER.

CHALK PLATE ARTIST and stereotyper desires to change location. Fair job printer. "O 1017," INLAND PRINTER.

CHALK PLATE ARTIST wants position on newspaper; experienced; original. Good on buildings, portraits. Samples submitted. "O 1020," INLAND PRINTER.

DESIGNER and portrait artist, commercial or newspaper, wants permanent position. Reliable, sober, furnish reference. "O 1035," INLAND PRINTER.

EXPERIENCED PRESSMAN wishes steady position; wages not particular; can take charge. "O 1034," INLAND PRINTER.

JOB COMPOSITOR—Capable of taking charge of office, and having had several years' such experience, desires position where proprietor wants man of character, thoroughly trustworthy and devoted to his interests; salary moderate. F. B. E., 50 Appleton street, Boston, Mass.

JOBROOM FOREMAN—Capable of managing office by up-to-date methods; original ideas. "O 1025," INLAND PRINTER.

NEWSPAPER ARTIST desires position; portraits, sketches cartoons, etc.; pen-and-ink or chalk plates. "O 1010," INLAND PRINTER.

PRINTER—JOKE WRITER (original)—seeks situation on a newspaper. M. JOE CRONIN, 300 North Thirteenth street, Philadelphia, Pa.

SITUATION WANTED—By expert stockman and cutter. Thoroughly experienced and competent to take full charge of stockroom or bindery. First-class references. No objection to leaving the city. "O 1039," INLAND PRINTER.

SUPERINTENDENCY—By practical printer and lithographer, embossing and color worker. Cigar labels and show printing a specialty. Address, stating salary paid, ROBERT, care P. O. Station "K," New York City.

WANTED—Position by thorough printer, pressman and stereotyper. The best of letters. "O 1013," INLAND PRINTER.

WANTED—Position on Southern paper by sober, reliable Chicago compositor; study; with experience soliciting ads. and job-work. "O 1021," INLAND PRINTER.

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A GREAT BARGAIN—An old well established label office, doing a paying business. Will be sold for less than cost before January 1, 1898. "O 1014," INLAND PRINTER.

FOR SALE—A farm and dairy monthly; also, a poultry journal. Ill health, cause. Particulars furnished. "O 1018," INLAND PRINTER.

FOR SALE—A first-class up-to-date job printing office with established run of business. None but reliable parties need apply. A bargain. DODSON PRINTERS' SUPPLY CO., Atlanta, Georgia.

FOR SALE—First-class engraving plant, for cash only; about $2,500; do not answer unless you have the cash. "O 1012," INLAND PRINTER.

FOR SALE—Stock-cut and engraving business for sale, owing to proprietor's inability to give it further attention, for good business reasons. No reasonable offer refused. For full particulars address "O 1044," INLAND PRINTER.

WANTED TO PURCHASE.

WANTED—A 14 by 22 job press; also music type. Address DAWLEY MUSIC CONCERN, 107 North Eighth street, St. Louis, Missouri.

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ALBERT HALLETT PROCESS for perfectly imitating typewriter letters—embraces basic principle of typewriter, therefore other methods are spurious. Fully protected by valid U. S. patents. Exclusive perpetual rights granted. ALBERT HALLETT, Boston, Mass.

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CHALK ENGRAVING PLATES—We make the "Bell" standard plates. **Positively no infringement.** Anti-monopoly prices; ask us about them. Old plates recoated, ½ cent an inch. THE HIRD MANUFACTURING CO., Cleveland, Ohio.

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STEREOTYPE OUTFITS for both Papier-maché and **Simplex** methods. The latter produces plates as sharp and smooth as electros, requires no packing of tissue and no beating with the brush; casting box 6½ by 12 inches; outfit for both methods, $15. Also, **White-on-Black** and **Granotype Engraving Processes**; plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; $5 for both, including material. Book explaining all of above sent on receipt of $1. Circulars and samples for stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

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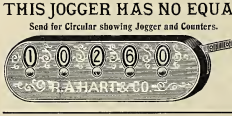
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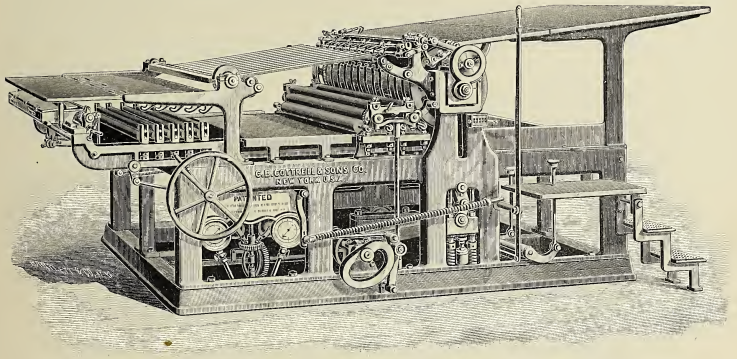


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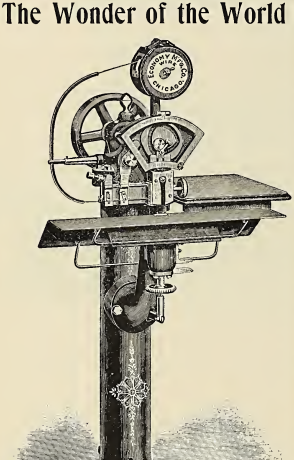
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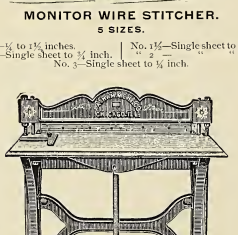
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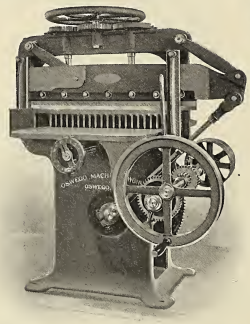
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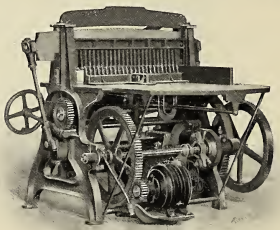
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Roughing Machine,	17 x 28	Shoot Board,	12 x 18
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	Cm.	Inches	Mark	£	s.	Mark	£	s.	Mark	£	s.	Mark	£	s.	Mark	£	s.
A B..	50	19⅔	425	21	5	550	27	10	150	7	10	100	5	0	80	4	0
A Ba..	55	21⅔	485	24	5	610	30	10	160	8	0	105	5	5	80	4	0
A C..	60	23⅔	575	28	15	700	35	0	175	8	15	110	5	10	85	4	5
A Ca..	65	25⅝	650	32	10	775	38	15	185	9	5	115	5	15	85	4	5
A D..	71	28	740	37	0	865	43	5	200	10	0	120	6	0	90	4	10
A Da..	76	30	825	41	5	950	47	10	220	11	0	125	6	5	90	4	10
A E..	83	32⅝	950	47	10	1,075	53	15	240	12	0	125	6	5	95	4	15
A Ea..	91	35⅞	1,050	52	10	1,175	58	15	250	12	10	130	6	10	95	4	15
A F..	95	37⅜	1,150	57	10	1,275	63	15	260	13	0	135	6	15	100	5	0
A Fa..	100	39⅜	1,250	62	10	1,375	68	15	280	14	0	140	7	0	100	5	0
A G..	108	42	1,400	70	0	1,525	76	5	315	15	15	145	7	5	105	5	5
A Ga..	113	44½	1,500	75	0	1,625	81	5	325	16	5	150	7	10	105	5	5
A H..	120	47¼	1,600	80	0	1,725	86	5	340	17	0	155	7	15	110	5	10
A Ha..	140	55	1,950	97	10	2,075	103	5	365	18	5	160	8	0	115	5	15
A I..	160	63	2,275	113	15	2,400	120	0	390	19	0	160	8	0	120	6	0
A Z..	210	82½	—		—	4,900	245	0	500	25	0	200	10	0	—		—

Prices are understood for delivery at my works — Leipzig — and include 2 knives of best quality, 2 cutting sticks, spanner and oil can.

Packing cases extra.

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Engineer.

The Bennett Electro Cabinet

WITH INDEX—a Necessity.

Have you any system for keeping your Electros?
Do you know how many or what you have?
Can anyone in your office find any particular cut at once?
Is your foreman's memory your only index?
What proof have you that the electro called for is or is not in your possession?

The Rockford Folder Co.
MAKERS,
Rockford, Illinois.



THIS Cabinet is well and neatly made of oak. Will store 800 average sized electros or cuts.

The Price is $20.00

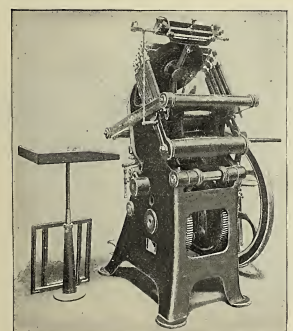
50 Drawers,
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42 x 20 inches.

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Perfected Prouty Jobber.

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Because it has a more solid and heavier frame, shafts are larger and all large working parts are well balanced. Unlike others, it is not a one-sided machine, but has two driving pinions and crank gears, making it impossible to slur or twist. There are no babbitt or cap box bearings about it; all bearings are cut from solid metal. It has four form rollers, all carried independent of each other; patent double end roller trucks, combining two sets in one, besides many other important features that are new. Our Catalogue will tell the rest.

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Chase 6x10 in.; weight,	300 lbs.,	$ 65		Chase 8x12 in.; with throw-off,			$120
" 8x12 " "	600 "	85		" 9x13 " "	"	"	140
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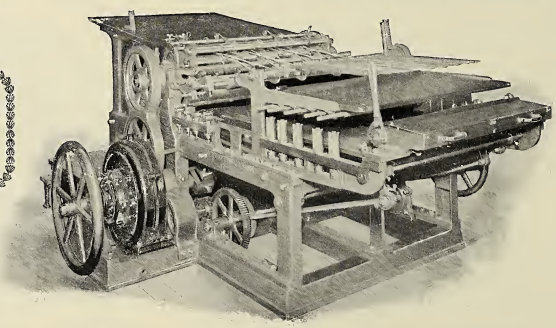
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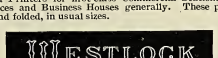


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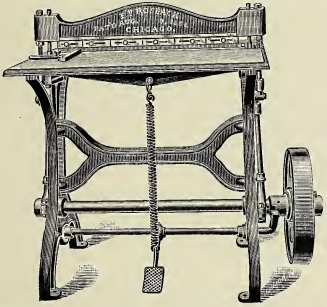
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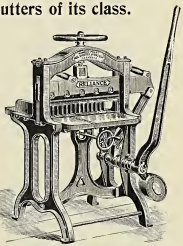
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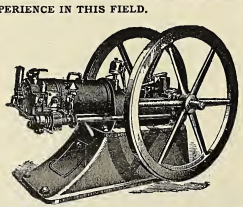
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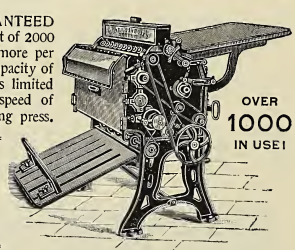
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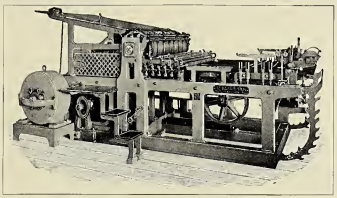
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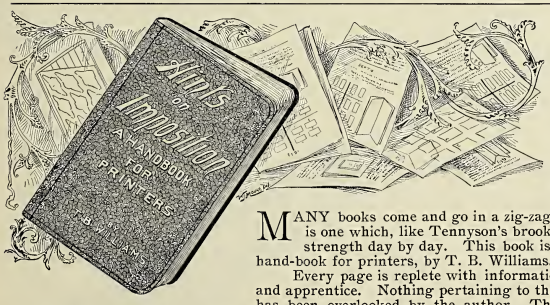
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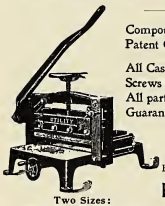
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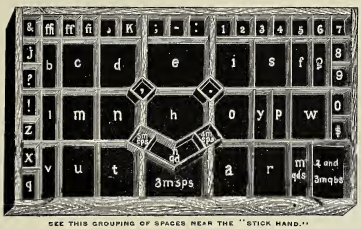
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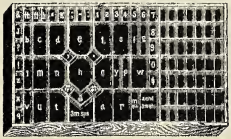
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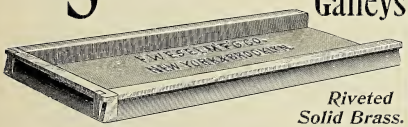
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10x15 Star Jobber.
9x13 O. K. Kelsey Jobber.
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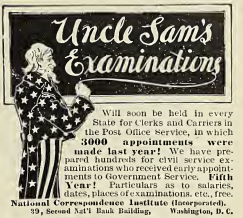
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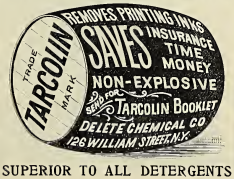
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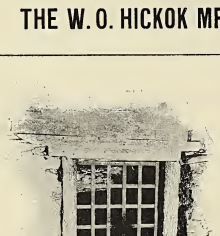
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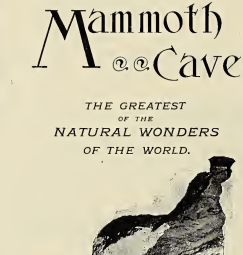
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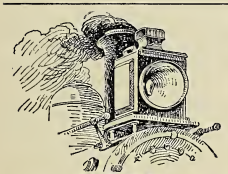
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Slade, Hipp & Meloy, 71-73 W. Monroe street, Chicago. Also, paper-box makers' supplies.

BRASS TYPE FOUNDERS.

American Type Founders' Co. See list of branches under Type Founders.

Missouri Brass Type Foundry Co., 1611 South Jefferson ave., St. Louis, Mo.

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Bendernagel & Co., 521 Minor st., Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Cashman & Sherry, 84 S. Market street, Chicago. Mfrs. printers' rollers and tablet composition.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Grayburn, John, 525 First avenue, Pittsburg, Pa. Established 1871. Try our padding glue.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Hart & Zugelder, 117 North Water st., Rochester, N. Y. Padding glue.

Ramsay, A. R., Agent, 625 Filbert street, Philadelphia, Pa. "Perfection" non-shrinkable printers' rollers, roller composition, bookbinders' flexible glue, oil-cloth varnish rollers, felt rollers, hektograph composition, etc. Successor to Birchard & Ramsay.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

STEAM ENGINES.

Richmond Bros., St. Johns, Mich. Mfrs. special printing office engines. Circulars free.

STEEL RULE.

J. F. Helmold & Bro., 32 South Jefferson street, Chicago. Printers' and boxmakers' cutting, creasing and perforating rule.

TYPE FOUNDERS.

American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:
Boston, 150 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 83 Ellicott st.
Pittsburg, 323 Third ave.
Cleveland, 239 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 139-147 Monroe st.
Milwaukee, 89 Huron st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South.
Kansas City, 612 Delaware st.
Denver, 1626 Blake st.
Portland, Second and Stark sts.
San Francisco, 405 Sansome st.

Bruce's, Geo., Son & Co., 13 Chambers street, New York.

Hansen, H. C., type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Pine st., St. Louis, Mo. Inventors of standard line type.

Mather Mfg. Co., proprietors Keystone Type Foundry, 734-26 Sansom st., Philadelphia, Pa.

Newton Copper-faced Type Co., 14 Frankfort st., New York. Estimating cost deduct quads.

Pacific States Type Foundry, San Francisco, Cal. All printers' supplies.

TYPESETTING MACHINES.

Thorne Typesetting Machine Co., 34 Park Row, New York; 139 Monroe st., Chicago.

WOOD TYPE.

American Type Founders' Co., carry in stock most complete stock of wood type in the world.

American Wood Type Co., South Windham, Conn. Send for catalogue.

Hamilton Mfg. Co., Two Rivers, Wis. Manufacturers of wood type, borders, ornaments, wood rule, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Wood type unexcelled for finish. Wood rule, borders, reglet, furniture, and all wood goods.

Wells, Heber, 157 William street, New York. New specimen book of beautiful faces.

Missouri Brass Type Foundry Company,

1611 South Jefferson Avenue,
ST. LOUIS, MO.

NOT IN THE TYPE TRUST.

Manufacturers of **Brass Type** *of Every Description*

Made of our Celebrated Extra Quality of Hard Brass.
Send for Specimen Books.

For **Bookbinders, Embossers,**
Hat Tip Printers and Wood Printers.

Byron Weston Co's



Linen Ledger and Record Paper

Has no superior.
Why not use it?
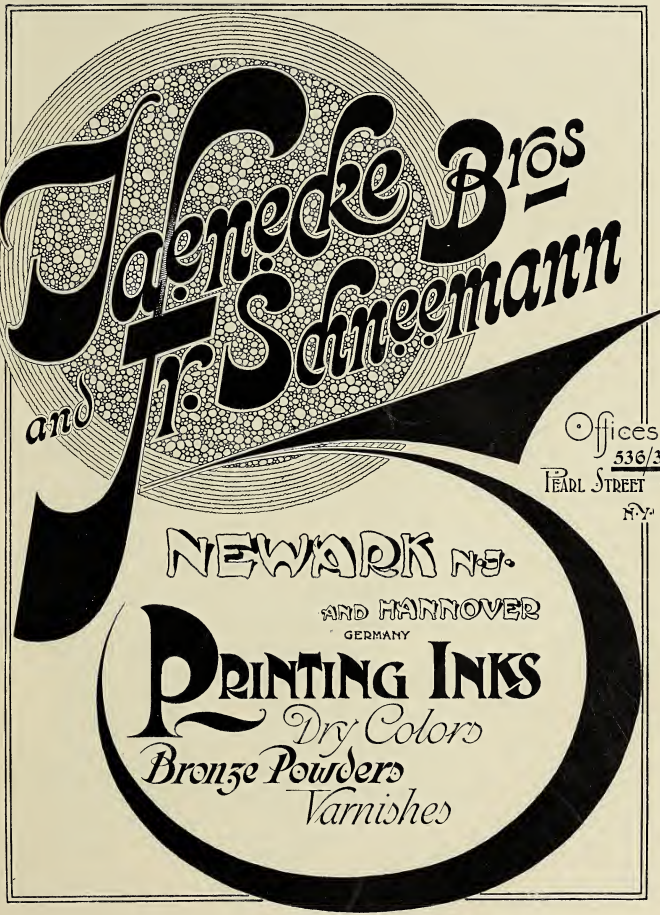
Our Selling Agents in Chicago are

Bradner Smith & Co.

Mills at Dalton, Mass.

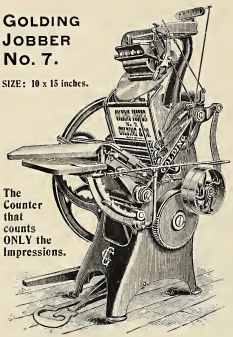
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Jaenecke Bros
and Fr. Schneemann
Offices:
536/38
Pearl Street
N.Y.
NEWARK N.J.
AND HANNOVER
GERMANY
PRINTING INKS
Dry Colors
Bronze Powders
Varnishes

GOLDING JOBBER No. 7.

SIZE: 10 x 15 inches.



The Counter that counts ONLY the Impressions.

OUR PRODUCTS SAVE LABOR AND RAISE THE STANDARD OF QUALITY.

THE GOLDING JOBBER.

A press for speed, strength and profit that will introduce the highest attainments of the nineteenth century in platen printing machinery to the approaching twentieth century. Built for producing the highest grades of work well and economically, and not too expensive in initial cost for printing of a cheaper nature where a large product is the chief desideratum.

Speed: 2,500 per hour.

A FEW POINTS OF EXCELLENCE.

Ink Fountain giving forty inches surface supply to every impression.

Automatic Brayer having a full movement on the disk after each impression.

Steel Shafts, Studs and Drawbars taking the strain of impression.

Impression Throw-off that can be operated easily and quickly in any position.

Impression Regulators which can be set instantly to any form.

Duplex Distributer under the bed, equal to double rolling on other presses.

Positive Movement in all main parts, without cams or slides.

Quick-return Platen Movement, unequaled for rapid feeding and delivery.

Solid Platen Bearings which can never wear out.

Counting Attachment in plain sight of the feeder, registering only when the impression is on.

Solid Frame in one casting, insuring perfect and permanent alignment of bearings.

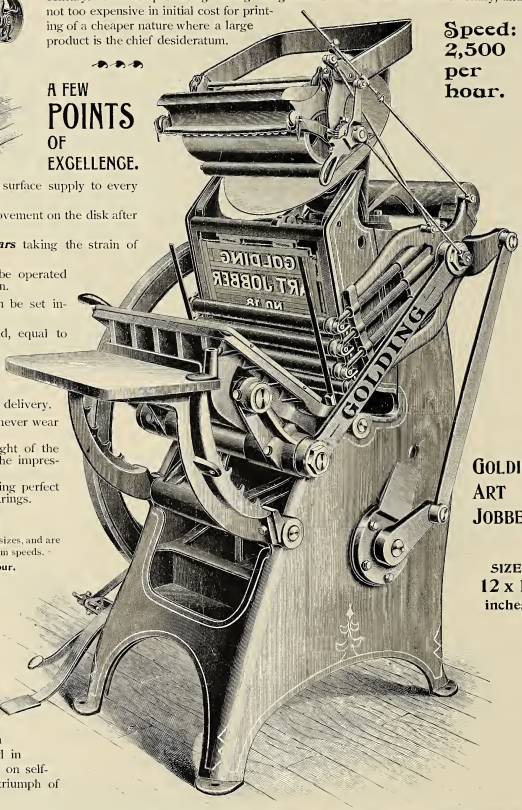
SIZES AND SPEEDS.

These presses are built in the following sizes, and are guaranteed to run by power at the maximum speeds.

No. 6—8 x 12 inches—	3,000	per hour.
No. 7—10 x 15 "	2,500	"
No. 8—12 x 18 "	2,000	"
No. 9—15 x 21 "	1,800	"

GOLDING ART JOBBER.

Examination of the accompanying illustration will show the solidity of construction, symmetry of proportion and adaptability to the finest grades of cut and color work of this press. It has a full-length fountain, four form rollers, platen and rocker merged in one, and an adjustable bed resting on self-adjusting ball bearings. It is a triumph of practical American ingenuity.



GOLDING ART JOBBER.

SIZE: 12 x 18 inches.

☞ The manufacturers solicit correspondence regarding these and many other labor-saving machines for printers. Presses will be sent to any responsible printer subject to trial. Write for complete Illustrated Catalogue and terms to

BOSTON, NEW YORK, **GOLDING & CO.** PHILADELPHIA, CHICAGO.



Electrotypes for sale of this Calendar Plate in three colors (three-color process) with space for advertising card and tabs. Above is a half-tone reproduction of same.

"Poet and Printer."

The fame of the late Mr. Longfellow rests principally on his poetry, but every progressive printer will be quick to appreciate the sound business sense embodied in these three maxims from "Hyperion":

Gaze not mournfully upon the Past; it comes not back again.

The business man can't be too careful not to be born after his time. Carrying on business in the year 1847 A.D. was no doubt truly delightful, but this course is not open to the printer of today.

Hand composition of plain matter in quantity is a relic of the past. The printer who depends upon this method of handling large contracts will find the large contracts rapidly growing scarcer. The machines setting specially nicked type (with the help of an operator, a spacer and two boys) have certain advantages over hand composition, and they make business good for the type founders, but the procession is now far beyond them. The low price at which slightly used secondhand machines of this class can now be purchased is a point in their favor, but the progressive printer has little use for museum specimens.

Wisely improve the Present; it is thine.

The peculiar value of the present to the alert printer lies in the unique opportunity it offers to the early users of improved machinery. While conservatism is grudgingly making way for the universal adoption of the Linotype, the machines first installed will be earning double returns for their possessors.

When all printers are supplied with the Linotype, the prevailing prices of composition will naturally be reduced by nearly or quite the full extent of its saving over hand composition. At present much work is still done by hand, and this fact has a strong tendency to hold prices up to a point that just barely pays the hand operator. But rates that are starvation for hand composition are a Klondike claim for the Linotype. Now is the time to work this claim. *Now* you can buy Linotypes and make money; in five years you will be forced to buy them or go out of business.

Go forth to meet the Future without fear.

The best preparation for the future is the active use of the resources of the present. The next steps in the march of improvement will be most easily taken by the man who has taken the previous steps. Some men are afraid to take a forward step for fear they may then have to take another. They should rather fear to *miss* a forward step, lest they lose the ability to make the next advance.

Some printers fear that if they install Linotypes some wonderful new invention will straightway make them worthless. But such leviathans of inventive genius do not leap full-grown from the brain. They have to pass through a long and trying period of gestation, and a longer and still more trying period of adolescence, of growth and development. The cost of rearing them is great, and despite the most lavish expenditures very few survive infancy. No wide-awake business man need fear that such an invention will steal upon him as a thief in the night. If it come it will be amply heralded, and he will have time to watch its progress and prepare for its maturity, and to accumulate money to purchase it from the earnings of his Linotypes.

THE LINOTYPE is the Machine of the Present Tense.



It *is* a matured invention—tried, amended, developed and fully proved.

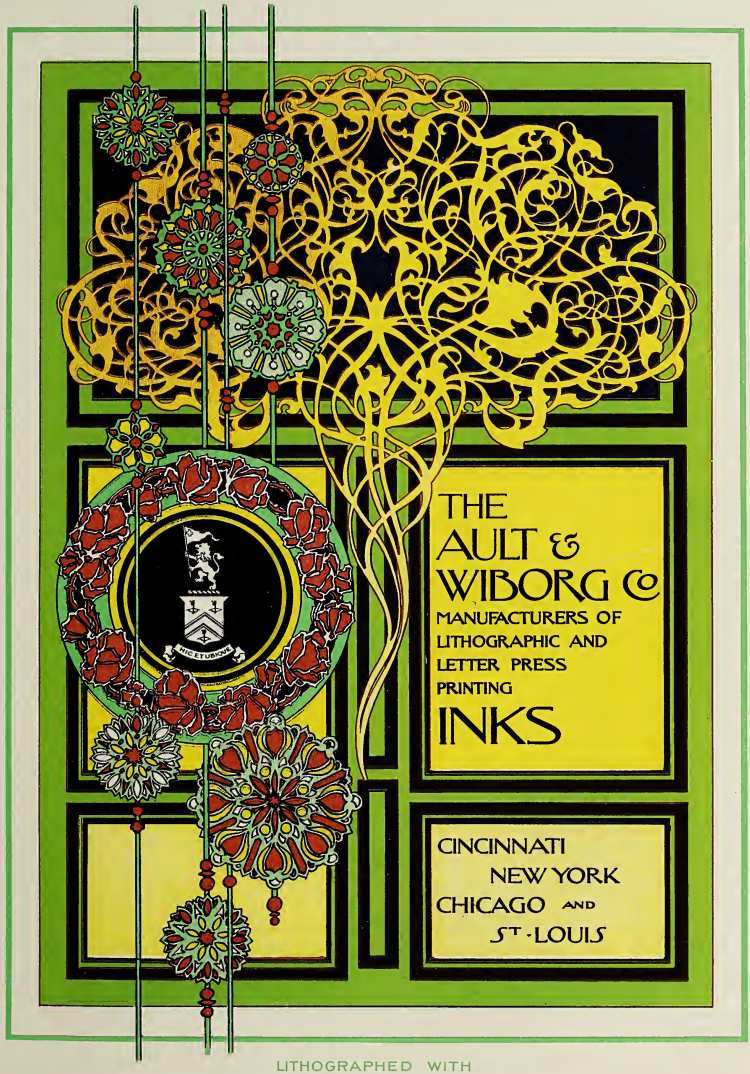
It *has* the outfit—a full specimen book of faces adapted to every use, and all needful appliances for special work.

It *does* the work. At present about one hundred and sixty million ems per day are being set on Linotypes, with an *economy* no other method of composition can approach, and a *quality of printing surface* no other method can afford.

ARE YOU LIVING IN THE PRESENT? If so, the Linotype is a necessity for you.

MERGENTHALER LINOTYPE COMPANY,
TRIBUNE BUILDING, NEW YORK.

(Copyright, 1897, by Alfred J. Ferris, Philadelphia.)



LITHOGRAPHED WITH
BLUE Nº 543-46, GREEN Nº 535-56, YELLOW Nº 518-98, RED Nº 531-11, BROWN Nº 543-47.



MERELY AN EYE-CATCHER

TO CALL YOUR ATTENTION TO THE FACT THAT

BINNER PLATES MEAN PERFECT PLATES

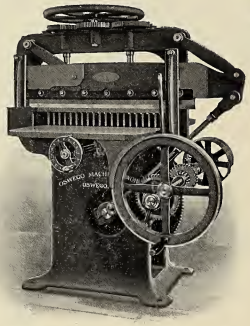
BINNER'S EIGHTEEN-STORY CREATIONS
sent on receipt of five 2-cent stamps.

BINNER in the FISHER BUILDING, CHICAGO.

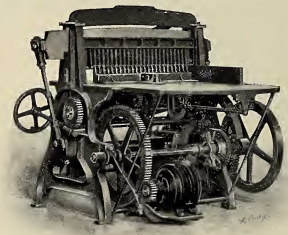
The Brown & Carver Cutting Machines

CUT SQUARE, CLEAN AND FAST.

ACCURACY GUARANTEED.



TWO-SPEED HAND OR POWER CUTTER.



SHOWING COMPACT ARRANGEMENT FOR DRIVING WITH ELECTRIC MOTOR, NO EXTRA FLOOR SPACE REQUIRED.

Oswego Machine Works, Oswego, N. Y.



...Arabol...

Arabol Mfg. Co.

MANUFACTURERS OF

Prepared Gums, Glues, Sizes and Finishes, Pastes, Cements, Mucilages.

15 Gold Street, New York.

SPHINX PAD CEMENT Does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant—red, green, blue and white.

SPHINX LIQUID GLUE No. 2 Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

MACHINE GUM For use on folding and mailing machines. Ready for use. Guaranteed to keep for three months. Cold water will reduce it. Does not harden in the keg.

ARABOL PAD COMPOSITION The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness. Remelts readily. Does not string.

PRESSMAN'S FRIEND The ideal paste for the pressroom. Keeps soft in the pail and contains no lumps to disturb the packing and batter the type. Does not swell the packing nor wrinkle the paper. Also used for backing pamphlets.

ARABOL MUCILAGE, XX The cleanest mucilage, transparent, easy flowing, not crusting at the mouth of the bottle.

FLEXIBLE GLUE For heaviest bookbinding. Much more elastic than ordinary glue.

MATRIX PASTE Ready mixed. Needs only reducing by cold water.

THE LEADING

Printing Ink

MANUFACTURERS ARE

KAST & EHINGER

Makers of all kinds of

Lithographic, Printing and Fine Half-tone Inks, Printing Inks for Bookbinders, Colors for Lithographers and Printers, Transparent Lithographic Inks, Tin Printing Inks, Lichtdruck Inks, Plate Printers' Colors, Oils, Varnishes, etc., and Importers of Bronze Powders.

THREE-COLOR PROCESS INKS

A SPECIALTY.

LITHOGRAPHERS' SUPPLIES.

CHAS. HELLMUTH, Agent.

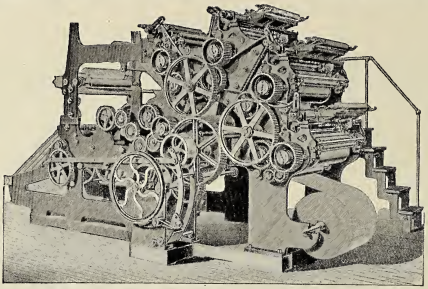
Office and Factory:

46-48 East Houston Street,

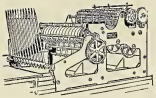
NEW YORK.


HIGHEST GRADE HALF-TONES
AT LOWEST PRICES
ELECTRIC CITY ENGRAVING CO.
507-509-511-513
WASHINGTON ST.,
BUFFALO, N.Y.

SPECIAL PRINTING MACHINERY.

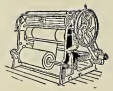


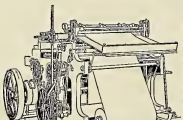
Meisel's new Rotary Perfecting Press, for fine Half-tone printing at 3,000 to 5,000 per hour; one color on each side, or from one to five colors on one side, and one or two on reverse side.



ROTARY WRAPPING PAPER PRESS

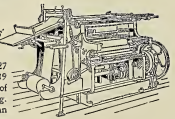
This outfit prints and delivers rewound and slit into rolls of any width, or into sheets, from rolls any width up to 48 inches.





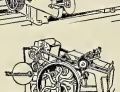
BED AND PLATEN SELF FEEDING PRESS, No. 1

Prints any size form up to 26 x 36 inches; receives paper any width up to 40 inches, and is adjustable to cut sheets by eighths of inches up to 36 inches long; can be built to order to print two colors any size of form up to 12 1-2 x 36 inches.



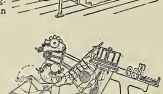
BED AND PLATEN SELF FEEDING PRESS, No. 3

Prints a form any size up to 13 x 27 inches; takes paper any width up to 19 inches, and is adjustable by eighths of inches to cut sheets up to 30 inches long. By dividing fountain several colors can be printed at a time.



DOUBLE QUARTO SELF FEEDING PRESS

The Double Quarto and Quarto are built on the same principle; also Double Quarto and Quarto printing on both sides. Attachments fitted to either for slitting, perforating, numbering, bronzing, etc.



PRINTING, CUTTING AND SCORING

Designed especially for Folding Paper Box Makers; will do the work automatically of four ordinary presses now in general use; built in several sizes.



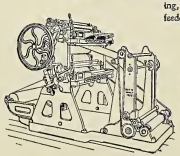
PONY CYLINDER PRESS

Simplest machine on the market, combining all the latest improved features, with fewest parts. Will do finest grade of printing, and ordinary work, at capacity of feeder. Always ready for any kind of a job.



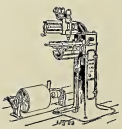
ROLL SLITTING AND REWINDING MACHINE

For slitting and rewinding all grades of paper material, into rolls of varying width and diameter, from the thinnest tissue to box board. Different kinds of machines to suit material and class of work.



SPECIAL ROTARY PRESS

Prints both sides of web and rewinds. Size, 30 x 30. Any size built to order. Attachment to cut printed web into sheets of fixed sizes may be added.



IMPROVED ROUTING MACHINE

Handiest combination machine for routing flat and curved electro and stereotype plates. Built to fit any diameter of printing press cylinder

If you are looking for Printing Machinery for some specialty, write to us.

THE KIDDER PRESS MANUFACTURING CO., 26-34 Norfolk Ave., BOSTON, MASS.

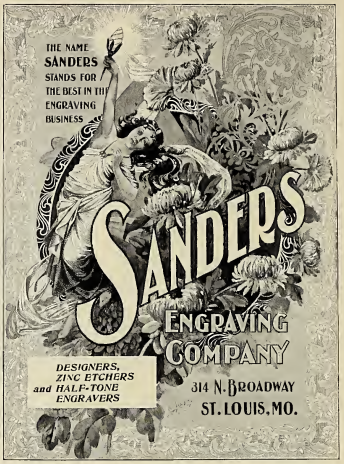
Mr. C. J. ROBERTSON, 12 Philips Square, Montreal, has the sole right to solicit orders for us in Canada.


PHONE M-548
Blomgren Bros & Co
HALF TONE, ZINC
WOOD AND METAL
ENGRAVING
ELECTROTYPING
-175 MONROE ST. CHICAGO-
FIGURE DRAWING AND ILLUSTRATING A SPECIALTY
G. Butler



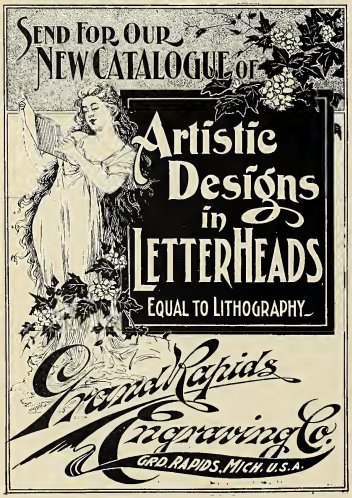
Osgood & Co.

Designers.....
Engravers.....
Electrotypers...
Zinc-Etchers..
.....and.....
..makers of...
..Superior..
Half-Tones.....
The Temple, Chicago.
La Salle & Monroe Sts.



Sanders' Art Catalogue

A 24-page book of the finest art subjects, sent upon receipt of 10 cents in stamps.







A BELLE OF THE ORIENT.

Half-tone engraving from original photograph by
FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY,
Chicago.
Duplicate plates for sale.

NOV 6 1897
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THE INLAND PRINTER



A TECHNICAL JOURNAL DEVOTED TO THE ART OF PRINTING.

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THE COST OF PRESSWORK.

BY J. W. CAMPSIE.

THE cost of presswork is one of the subjects which is being given careful attention by the employing printers of the country at the present time, and it shows that a spirit of inquiry and investigation is manifesting itself. The various bodies of the Typothetæ in different sections of the country have been devoting considerable time to the preparation of papers on the actual cost of the various items which enter into the cost of printing.

Unless we know for a certainty the exact cost of every item entering into our estimates, we do not know, when we have been awarded a contract, whether we will come out with a fair margin of profit or not, and, on the other hand, if we lose the work, we are equally unable to determine whether our figures were too high in any particular item, which might have saved the work.

It is not the intention of the writer to attempt to cover all the items which enter into the estimate of the printer, in a single article; so we have selected for our subject the cost of presswork, only. The statements contained herein were all secured from carefully kept records for a period covering one year, and will be found to cover all the items that should be considered in determining correct results. We have based our observations from our own experience in an office which may be considered as an average large one, and one that is equipped in a manner capable of handling work economically.

As stated above, these records extend over a period of one year. Fourteen presses are included in the record — ten cylinder and four platen. These presses were run 71,541 hours, in which time they made 20,820,640 impressions, which would be an average of 300 impressions per hour. The pay roll for the pressroom for the same period amounted to $11,069.39. (In the pay roll we have included one stockman and two porters who remove stock to the bindery.) The ink used during this time amounted to $2,500. The amount of general expense which is proportioned to the press department has been found to represent $3,000. By adding these totals together it will be found that to produce the number of impressions given above in 71,541 hours, it cost $16,569.39, which is equal to about 80 cents per thousand for the net cost of the work, and does not provide for any profit whatever.

As we have taken the total pay roll for the period mentioned, and the total number of impressions, we have, of course, allowed for the time consumed in making ready, waiting for press corrections, etc. This may seem a very high price to those who have never given this subject any consideration, and have never kept a record of the work. But we feel certain that if the record is kept it will verify the figures given above.

One great trouble is that in estimating the cost of presswork, we are too apt to overlook the fact that a great deal of time is necessarily consumed in the making ready of forms, waiting for press proofs to be read, revised and corrected, and then when the work is completed the press must stand idle until the forms are removed and the press is prepared for the next work.

In order to show about what the proportion of lost time really is, it will be seen that while this record is based upon one year's work, or 71,541 hours, we only succeeded in making 20,820,640 impressions. Now, figuring that the presses are only capable of running 1,000 per hour, which is below the average speed, we should have had 71,541,000 impressions, if we did not have the lost time to contend with, but as we must recognize this loss of time, it will be found that the difference in the number of impressions as compared with the number of hours represents about three-quarters of the time as lost, so far as impressions are concerned. It must be evident to all that the time lost in waiting

and making presses ready, etc., must be paid for as well as the time consumed in the actual operation of the presses, and unless you know just what this cost is, and make your charges accordingly, you are very apt to be doing work at less than it costs you to do it. Far too many are apt to overlook this important fact, and simply think that as long as the presses are running there must be some profit in the work.

The character of the work should govern the cost of the same. Forms containing large half-tones or other solid cuts require more ink and make-ready than the same sized forms of plain type matter. If you estimate a given job at $1.50 per thousand impressions and each thousand impressions requires from one pound to a pound and a half of ink, worth anywhere from 50 cents to be charged more than it is worth. The trouble is generally not with the customer, but with ourselves. Some of us have perhaps been quoting work for less than it is worth, and the customer simply judges by the figures he has been in the habit of receiving. So if we would all study this important question, determine just what the work is costing us, and then submit a fair, intelligent estimate, with the proper margin of profit, there would be less difference in the prices quoted by different printers on the same work, and it would not be so hard to retain good customers.

As it now stands, the printer who is the lowest generally secures the work. He may have made an expensive error in his estimate somewhere, but he must do the work. He cannot console himself with the thought that



Photo by O'Keefe & Stockdorf, Leadville, Colo.

GLIMPSES OF CHILD LIFE.

to $1.50 a pound, you are simply working for the benefit of the ink man, and giving your customer the work for nothing.

Again, some forms require from five to ten hours in making ready, and may only consist of a run of 5,000 to the form. This would likely consume fifteen hours, and might also be run in a good grade of colored ink requiring at least five pounds. Your actual cost for this work might be in the neighborhood of $15 (including the time of make-ready and running off). You should know this cost beforehand and charge a sufficient advance over the same, which would give you a good liberal profit. You are entitled to a fair profit upon your labor, machinery, ink and experience, and should insist upon receiving it in every instance.

Any fair-minded man does not expect work for less than it is worth. On the other hand, he does not want next year he will "get even" with his customer, because the customer will go the rounds for his figures again, and the "next unfortunate" will get the work. The remedy lies in our not only knowing the exact cost of the presswork, but every other item entering into the work. When we have reached this point there will not be much difference in any of the figures, and if you are careful to satisfy your customer with one job he will learn to trust you, having found that your prices are all right and your work equal to his expectations, and when in need of future work he will feel that it is useless to go all around for figures, as they will not vary enough to warrant him in taking his chances in making the change to some strange printer.

In closing this article we would urge our readers to try the experiment of determining the cost of presswork in their own offices, and see if they are placing their

figures on the proper basis. The trouble necessary will be a small item, but the results will prove of much value and greatly offset the necessary labor incurred in the experiment. What is true of presswork is also equally true as regards composition. By close observation and carefully kept record it is an easy matter to estimate with a degree of certainty not otherwise possible for all classes of work.

Many printers claim that they do not believe in all this "red tape" business, but in nine cases out of ten you will find that the men who are keeping themselves posted as to the cost of their work are the men who are making money on all the work they are doing, and are the men who stand high in their calling, and who know when they have tendered an estimate that if they secure the same it will be with a fair profit and no chance work about it.

The following blank has been found to be of much help in keeping a record of the pressroom by weeks, and when bound in book form will be of much service in forming the basis for your determining the cost of your presswork :

Name of Press.	Impressions for Week.	No. of Hours Working.	No. of Hours Idle.	Ink Used.	Value of Ink.	Record for Week.....
.....						Pressroom pay roll. $.....
.....						Expense account
.....						Ink used
.....						Total cost for week $
.....						This equals per thousand impressions.
.....						

Written for THE INLAND PRINTER.

NEWSPAPER ADVERTISING VS. "SCHEMES."

BY O. F. BYXBEE.

THE newspaper-advertising solicitor meets many and varied arguments as he endeavors to secure business from merchants and others who refuse from one to twenty applicants for advertising (?) in "schemes" of more or less (usually less) merit each day. Some of the arguments advanced and the successful answering of them are here set forth, and may be of benefit to those who strike similar snags.

New ideas (or old ones disguised in new garb) are continually being placed in competition with legitimate newspaper advertising, and these must be met with some unequivocal argument or inducement to prevent the money usually spent in the newspaper ad. being diverted into other channels.

A young man, an acquaintance of the writer, learned that he was liable to lose his position in a wholesale grocery establishment, and decided the best way to insure an income was to devise something for which he could secure advertising. He proposed getting out a pamphlet with every other page advertising. I asked what his pamphlet would contain besides ads. "Oh, most anything," was the reply.

It seems the sole idea was to get the advertising, and most of these schemes have just as little foundation upon which to expect profitable returns to the advertiser as this. The victim is approached and, through fear of losing some trade that he has formerly considered his own, but not with any hope of gaining new business, he yields and charges up $2 to $10 to profit and loss.

With such an army of voracious till robbers to contend with, the newspaper-advertising solicitor needs to be unusually wide-awake, and must possess an almost inexhaustible fund of argument and illustration.

One of the best ways to get into the good graces and confidence of the merchant is to talk of the many appeals he has along this line, and the demands upon him for the purchase of tickets for everything from a 10-cent raffle to two $5 or $10 tickets for a charity ball. Follow this up with the many convincing arguments of the superiority of the newspaper ad. over these catch-penny devices. There are few merchants who will not admit their belief in this principle, but some will claim that there are so many of these outside demands that they feel they must patronize that they have nothing left for the newspaper man. Endeavor to persuade such a one to try the experiment for one year of doing absolutely nothing in the way of ticket or other advertising outside of the newspaper. Let him figure out what he has spent for all classes of advertising during the previous year, and then devote the entire amount to yearly advertising in the papers of his own town or city. Suggestions as to the most profitable form, size and other details could then be supplied. I believe that in adopting such a course a newspaper is in no sense stepping outside of the bounds of a conscientious business policy. The solicitor is not asking a man to drop his ad. in other papers and give it all to him; he is simply suggesting that the advertiser give up worthless schemes and refuse to be blackmailed out of his profits.

In regard to the appeals of charity, if the business man will adopt the course suggested, he will find at the end of the year he will have a larger sum to devote to worthy objects of this nature. A shoe dealer being

approached for a newspaper ad. said, "No, I don't advertise at all. The only advertising I ever have done has been on these cards got out by some society to advertise an excursion, or picnic, or something of that sort, and that did me more harm than good."

"How was that?"

"Why, every member of the organization kept away from my store for fear I would put the price up on them in order to get my money back."

This is a good story to tell other business men, and it is a story with an excellent moral, too.

A man may say, "I must patronize these societies or all their members will boycott me." Ask him these questions: Does such a solicitor keep a list of those who refused to advertise and report to his society? Do you suppose the members look over the ads. before making purchases? Do you suppose they ever take the trouble to read them, anyway? Would they miss your name from the list, do you think? No; it is not a question of *who* advertise, but a question of securing the required number, and there their interest ends until a new scheme is concocted and then they look over their former victims with a view to trying it on again.

An argument advanced by a photographer was that he did absolutely nothing but first-class work, and he believed that unless he could advertise some bargain sale it would not pay him. This is easily answered by



CLARA.

pointing out the fact that people outside of his own customers, and perhaps their immediate friends, have no means of knowing that he conducts his business upon this policy. He should advertise the fact in an attractive ad., frequently changed, but always keeping this thought to the front.

Here is a proposition worth considering. A merchant said: "If you would set my ad. in different type from all the rest in your paper it might pay me, but as long as it looks like the rest it is never read." This opinion is no doubt shared by many another business man and his wishes are easily gratified. Don't say, "If I do that for you every other advertiser in the paper will want me to do the same for them." Suppose they do. It will be money in your pocket, for if you please your advertisers you will keep them, and the number of cases will be small where the merchant cannot be induced to bear the expense. It will be found that it is the man with a small ad. that desires this digression. A very few dollars would buy all the type necessary for such an ad., and if the man for whom it is purchased should stop advertising, you have got the type to offer another man.

It is a great mistake to say "No," to anything an advertiser suggests until it has been well considered and proven entirely impracticable.

Written for THE INLAND PRINTER.

THE PROPRIETOR BECOMES A TOURIST.

NO. V.—BY ARTHUR K. TAYLOR.

IN looking into my predecessor's system of bookkeeping it was found to be very crude and not calculated to give a very clear insight into the affairs of the office. It was simply a single-entry makeshift, consisting of a day book in which the orders were charged, and then the items were posted into a very ancient ledger, which from its unbalanced condition might well have been in an asylum. It appeared that no accounts were kept with the firms from whom the old man bought his supplies. Having mentioned this matter to him before he left, one day, he told me that he guessed that they could attend to getting what was owing to them.

Believing that one of the most important requisites for conducting a successful business is that of having a system of double-entry bookkeeping which will, with the smallest possible amount of work, show accurately where the money comes from and where it goes, as well as giving as often as required a comprehensive statement showing the assets and liabilities, I set about getting up an order book, such as is seen in almost all well ordered offices. On pages having one line each for twenty orders, were columns ruled for order number, date delivered, day-book page, customer's name, name of job, number of copies, kinds, size, quality of stock, ink, proof promised, job promised, style of binding, and a column for remarks. As you may readily see, the number of columns required necessitated considerable width, for which both open pages of the book were utilized. This book was made of ledger paper of heavy weight and was bound substantially in canvas. With the exception of an estimate book, the order book was the only one which had to be made up. To complete the outfit of books, I purchased at a stationery store a 200-page cap day-book, another cap book having three dollar and cent columns to the page, and a strong 500-page double-entry ledger. For the average size office this system of bookkeeping is simple and to my mind complete. All work done or merchandise sold is at once charged into the single-entry day book, from which

book charges are made against the customer in the ledger. At the end of the month the total from this book is passed to the credit of the merchandise account. The three-column book is used as a day-book journal and a cash book. Two columns of each page are used as a debit and a credit for cash items, and can be balanced as often as necessary, and at the end of the month the totals of each column are transferred to the cash account in the ledger. The remaining column in the three-column book is used for all items not cash items nor yet which belong to the merchandise book. In this are entered such matters as bills for supplies and other day-book or journal entries.

For the purpose of getting all the information from the books which I thought to be desirable, I opened in the ledger accounts for machinery and fixtures, type, paper, wages, expense, heat and light, rent, interest and discount, rollers, and then followed the numerous personal accounts of the customers and the supply houses, and the account of the proprietor, last but not least. Of course, a cash account was among those opened. I decided that whatever other accounts were found to be necessary could be added from time to time. In some localities it has been found to be expedient to open a profit and loss account. It is my own personal opinion that such a custom will be largely adhered to until comparatively close to the time of Gabriel's long-looked-for trumpet call. It does seem that some people won't pay bills, while on the other hand, there are some who can't, and while there is a great difference between these two classes, it must be admitted that the result is just the same to the party most interested. Of course, there is the possibility that some of those who can't pay may go to the Klondike and come back and settle up, or they may stay there and getting either married or buried, may settle down, which may perchance bring them again into the category of those who won't pay, for indeed a dead man pays no bills, and some of the live ones are like unto him. Having departed from the subject in hand, I will now return to that of the condition of affairs in the printing office intrusted to my care.

Making a fair estimate of the value of the plant, I charged the proper accounts with same. The figure set was not what I thought the plant would bring at a forced sale, but was what in my judgment the outfit was worth to me for the purpose of conducting the business. This seemed to me to be reasonable and just. A plant is ordered and added to from time to time for the purpose of doing in many cases special work which the proprietor either controls or can count with a degree of certainty upon getting. To anyone not having this work to do, it necessarily follows that a considerable portion of the equipment is comparatively useless and of correspondingly small value. To my mind, the value of a plant is what it represents to the proprietor after a fair amount has been deducted for depreciation by wear and for the further depreciation which it suffers by having to compete with offices supplied with more modern equipments.



AMONG THE LILIES. Photo by George A. Allen, Chicago.

Some work was ordered by customers who noted with surprise the improvements being effected in the appearance and location of the office, which, as you may remember, was moved from the basement to the first floor. This work, when I thought it too large for the facilities then at my command, I took around to my rival's office and, getting a price on it in advance, had the work done acceptably, and when the work was done I promptly paid for it, thereby gaining the good will of my competitor, although I think he was somewhat stunned by the turn affairs had taken.

Adding a small per cent of profit to the price charged for the printing, I delivered the goods to my customers, one of whom observed that he was glad to know that business was still going on at the old stand notwithstanding the moving and the alterations. I answered him neither yea nor nay, but simply thanked him for his kindly interest and solicited a continuance of his trade.

(To be continued.)



Fig. A.

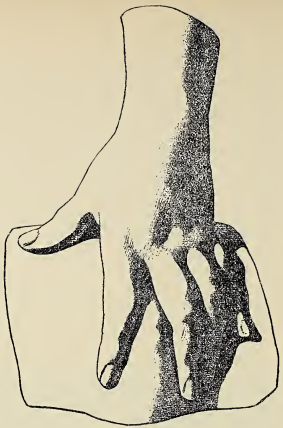


Fig. B.

Examples of French Art School studies, from plates published under the direction of Bargue and Gérôme, showing method of blocking in a cast, both its outline and its shading; also method of shading in simple tones, with very little reflected light or half-tones.

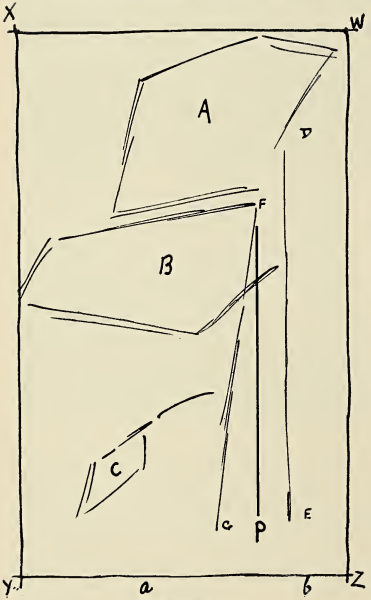


Diagram No. 3.



Diagram No. 4.

No. 4.—Study of Pine Trees, by Hubert Herkomer, republished from our August issue, with lines added showing rectangle, *w x y z*, containing the whole group; polygons 1 to 14, containing branches, lines going through axes of trunk *e d*, and *f g*, and *β*, plumb-line to which *f g* is compared—that is, its angle obtained—as shown in diagram No. 3.

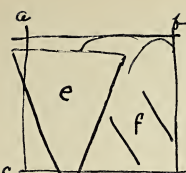


Diagram No. 2.

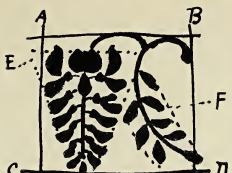


Diagram No. 1.

Written for The Inland Printer.

DRAWING FOR PRINTERS.*

NO. VII.—BY ERNEST KNAUFFT,

Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts.

IN order that there may be no doubt about the method of placing elements, as suggested in the October number, we republish this month the Grasset and the Herkomer cuts, on which we have marked, so there can be no misunderstanding, the lines given in our diagrams last month. In the Grasset diagram, No. 1, A B C D correspond to *a b c d* in diagram No. 2, while the dotted forms, E and F, No. 1, correspond to *e* and *f*, No. 2.

In the Herkomer, No. 4, *w x y z* is the rectangle W X Y Z of diagram No. 3; 1 2 3 4 5 correspond to A, 6 7 8 9 10 to B, 11 12 13 14 to C; while the *d e* and *f g* equal D E, F G; *p* is our plumb-line, P.

It must be distinctly understood that any number of objects may be contained in a rectangle; let a child scribble upon this page, anywhere, a dozen or more forms, no matter how irregular, a perpendicular through the extreme right-hand object, one through the left, and a horizontal through the top and bottom forms, and we have a rectangle which has given dimensions. It may be twice as high as wide, or three times as wide as high; no matter, let either of those *proportions* be preserved, and a rectangle *of the same proportions*, drawn upon a visiting card or covering the wall of a barn twenty feet high, will give you the right proportions for your group. And then, if you will see inside of the rectangle, one or a dozen polygons, like A, B, C, No. 3, and *f*, No. 2, you will be able to "place" the most irregular objects.

We give with this chapter also two illustrations, showing the manner in which shading is done in the art schools, but the main thing I wish you to note about the illustrations is, not the shaded drawing, but the drawing where the shadow is blocked in, Fig. A. Now, this is important to bear in mind: A line is used, not only for drawing the outside outline or *contour* of an object, but for drawing the outline of shadows *upon* and within them; therefore, every bit of practice you may have in drawing lines of any kind will be helpful to you in blocking in the shapes of shadows that bring out the form of an object. It is just as imperative, for example, that you compare the inside *margin of the shadows* upon the wrist (as indicated in Fig. A) with the plumb-line, so as to see their direction, as it is that you compare the trunk of the Herkomer tree with the plumb-line, that you may get its direction. (In giving the direction of small shadows the artist very frequently uses his pencil, held vertical, as a plumb-line.)

We give another illustration that we trust will interest you, the very beautiful drawing by Fantin-La-Tour. Our object in giving this is twofold: first, to show you the drawing of the cast. We have said that the Bargue-Gérôme studies show how students learn to work in Paris. The truth is that nearly all over the world art students learn to draw from white plaster casts on which the shadows are very distinct. The eye is thus trained to see *form*, as we call it. And it will not be difficult for you to look from the cast drawing in the La-Tour and to the



[N. B.—This illustration, mentioned in Chapter VI, was crowded out of our October number.]

Example of French Art School studies from plates published under the direction of Bargue and Gérôme, showing the method of placing the figure before drawing the final outline or shading; also showing lines on the jaw, in the trunk and leg that are not contour lines.

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head of the standing girl, and see how the form of her face is brought out by shading in the same manner as in the cast.

Now, as the placing of the shadows in the seated girl's face is not the same, it is a little difficult for you to realize that it contains the same kind of drawing as the blocked-in cast hand and head.

But the eye becomes trained from drawing casts to see the most delicate modeling of shadows, and the seated girl's face is simply a complex style of drawing, of which the cast head and hand are simple specimens. I mean by "style of drawing" a method of getting effects by imitating the light and shade upon objects, as opposed to mere outline style or silhouette style.

Now, therefore, this illustration should indicate to you that it is well to draw from casts, as art students do, if you wish to make finished pictures in black and white.

In the foregoing statements I have been careful in my language. I do not say students *all* over the world learn to draw in light and shade, for there is a great deal of wonderful Japanese art that is done entirely without knowledge of light and shade. Also, I do not say that you *must* draw from casts to learn to see light and shade, because during the middle ages many great artists learned to draw from life and not from casts. The cast is a comparatively modern art-school accessory.

Another reason for giving this La-Tour drawing is that it brings us a step farther into the consideration of values; we notice that in it the cast appears to be white, the girls' faces and hands lighter than their gowns, and one girl's hair lighter than the other's. Now, when an artist makes a difference between the degrees of the color of objects, we say he notes their values.

Bear this in mind, then, that mere shading is not the end of drawing. You can go a step farther and indicate the color value of a shadow, of which more hereafter.

(To be continued.)



Portraits, drawn in crayon, by Fantin-La-Tour, from his painting in the Salon of 1879. An example of the rendering of "values" in black and white.

Written for THE INLAND PRINTER.

ELECTROTYPING—STEEL, BRASS AND NICKEL BATHS.

NO. VI.—BY C. S. PARTRIDGE.

COPPER is almost universally employed for the production of electrotypes for printing purposes, and generally speaking it is the most suitable of all metals for this purpose. It is easily deposited, is tough, ductile, practically non-corrosive and inexpensive. However, it is too soft to stand the wear of very large editions, and it does not print well with colors containing mercury, which chemically attacks copper. To overcome these defects it is customary, when the circumstances are such as to warrant the extra labor and expense, to face the copper electrotype with steel, brass or nickel. This is effected (*a*) by suspending the finished electrotype in the proper solution and depositing thereon a film of harder metal, or (*b*) by suspending the wax or other mold in the hard-metal solution, obtaining thereon a preliminary deposit, and then transferring it to the copper bath where it is strengthened by a sufficiently heavy deposit of copper. Of these methods, the former is the more readily performed and the latter the more accurate in results. By the former method it is obvious that only a very thin facing can be given to the electrotype without impairing its accuracy, and it is doubtful if any kind of a facing could be given to a fine-screen half-tone by this method without destroying something of its delicacy. However, electrotype plates of ordinary character may have a thin facing of harder metal deposited upon them without perceptibly affecting their accuracy.

Of the three metals employed for facing electrotypes, nickel is the more readily deposited and its solution the least troublesome to manage. It is malleable and ductile, and nearly or quite as hard as iron. Moreover, it is non-corrosive and altogether is an ideal metal for the purpose. Various solutions are recom-

mended for the nickel-depositing bath, each of which has its advocates, but many of them are more or less complicated and require special care in management. A simple bath which has been thoroughly tested in some of the largest electrotyping establishments in the country, is made by dissolving the double sulphate of nickel and ammonia in warm water in the proportion of ¾ of a pound of the salts in each gallon of water. The procedure is the same that has been recommended for the copper solution, i. e., the salts should be suspended in cheese-cloth bags just under the surface of the water until entirely dissolved, when the solution should be well stirred and is then ready for use. Some operators add about ten per cent of common salt to the solution for the purpose of increasing its conductivity.

The deposition of iron is attended with more or less difficulty, and is not always successfully accomplished even by experienced operators. A good bath for iron (steel) facing may be made by dissolving two pounds of the double sulphate of iron and ammonia in each gallon of water. Another bath, recommended by Urquhart, is prepared by adding a solution of carbonate of ammonia to a solution of sulphate of iron until the iron is precipitated, when the liquid portion should be poured off and the precipitate washed, after which it is dissolved to saturation in a bulk of sulphuric acid equal to the volume of solution required.

Another iron solution consists of 56 pounds of carbonate of ammonia dissolved in 35 gallons of water and supplied with iron by means of a large anode and an electric current from the dynamo.

The solution which seems to be most popular for the production of iron electrotypes, and which is highly recommended by M. Klein, is composed of equal parts of sulphate of iron (green vitriol) and sulphate of magnesia, kept neutral by bags of carbonate of magnesia suspended in the bath. A sufficient quantity of the sulphates should be dissolved in water to make the specific gravity 1.55, i. e., about 51° Baumé. This bath requires a current density of 18.5 amperes per square foot. A peculiarity of all iron solutions is that the anodes must always be of large size, preferably about eight times as large as the cathodes.

The deposition of brass is also attended with some difficulty, chiefly because it is composed of two metals, one of which is positive and the other negative, hence the current strength requires more or less regulation to insure uniform deposition of both metals. As brass is composed of copper and zinc, the salts of these two metals must necessarily form the basis of the depositing solution. The following formulas are recommended by Roseleur and Dr. Langbein. Copper sulphate and zinc sulphate, each 5¼ ounces, and crystallized carbonate of soda, 15¾ ounces. Crystallized carbonate of soda and crystallized bisulphide of soda, each 7 ounces; 98 per cent potassium cyanide, 8¾ ounces; arsenious acid, 30¾ grains; water, 10 quarts. The bath is prepared by dissolving the copper and zinc sulphates in 5 quarts of warm water, and in the other 5 quarts, the 15¾ ounces of carbonate of soda; then mix both solutions, which will form a precipitate of the carbonates of copper and zinc. After setting ten or twelve hours the supernatant liquor is poured off and sufficient water added to the precipitate to make six quarts of solution. Now add to the bath with constant stirring the carbonate and bisulphate of soda. Dissolve the potassium in 4 quarts of cold water and add this solution to the first solution with the exception of one-half pint, in which the arsenious acid is dissolved by the aid of heat, when it is also added to the bath. This solution should be thoroughly boiled for one or two hours and the water lost by evaporation replaced.

Another brass solution, which is less troublesome to prepare, contains crystallized carbonate of soda, 10½ ounces; crystallized bisulphate of soda, 7 ounces; neutral acetate of copper, 4.4 ounces; crystallized chloride of zinc, 4.4 ounces; 98 per cent potassium cyanide, 14.11 ounces; arsenious acid, 30¾ grains; water, 10 quarts. Dissolve the carbonate and bisulphate of soda in 4 quarts of water, then mix the acetate of copper and chloride of zinc with 2 quarts of water and add this solution to the first; retaining, however, a small portion of it in which to dissolve the arsenious acid with the aid of heat. Finally, add the arsenious acid solution, when the bath becomes clear. Boiling the bath or working it through with the current is required.

The following solution is recommended by Watt: Cyanide of potassium, 1 pound; carbonate of ammonia, 1 pound; cyanide of copper, 2 ounces; cyanide of zinc, 1 ounce; water, 1 gallon.

Solutions containing cyanides would immediately destroy wax or gutta-percha molds, and their use is therefore restricted to plating or facing electrotypes or other metallic articles.

(*To be continued.*)



Photo by Steckel, Los Angeles, Cal.

A Lesson in Art.

A TRADE PAPER PUBLISHER'S EXPRESSION.

We take pleasure in inclosing check for $2 in payment of one year's subscription to your handsome and artistic paper, The Inland Printer. The careful study of each issue of your valuable journal means a liberal education for every trade paper publisher.— *R. C. Jacobsen, Hide and Leather, Chicago.*



AMANDA FABER.

Halftone by
ELECTRIC CITY ENGRAVING CO.,
507 Washington street,
Buffalo, N. Y.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

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THE INLAND PRINTER COMPANY

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ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: No. 150 Nassau street, corner of Spruce.
EDMUND H. MORSE, Manager.

VOL. XX. NOVEMBER, 1897. No. 2.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. PENROSE & CO., 44 Rue Notre Dame des Champs, Paris, France.

DEPARTMENT OF MACHINE COMPOSITION.

IN accordance with its effort to cover in a regular and comprehensive way the news and progress of the various phases of the printing industries, THE INLAND PRINTER will shortly begin a department under a competent head relating to machine composition. It cannot be expected that an effort of this character will at once display its full usefulness, but it is confidently expected that but a short time will elapse before the department will settle into a practical and satisfactory routine. While the project is yet in a formative stage the suggestions of those interested are respectfully invited by the editor.

UNPRODUCTIVE ADVERTISING.

A MERCHANT'S most valuable business qualification is a correct idea of what constitutes good advertising. Pretty and novel devices for hanging advertisements on may have an auxiliary value, but the consensus of opinion, the result of the experience of the largest advertisers, is that newspaper and magazine advertising is, with some few exceptions possibly, essential for the successful conduct of all lines of business. Attention is directed to an article touching on this subject which appears in another column. Mr. O. F. Byxbee, who contributes the article, is the editor of the department of newspaper gossip and criticism, recently commenced in THE INLAND PRINTER, and the soundness of his views on these subjects already attracts considerable attention among our newspaper and advertising friends.

THE PHOTO-ENGRAVERS' AND ELECTROTYPERS' ASSOCIATIONS.

THE initiative steps in the formation of national organizations of firms in the photo-engraving and electrotyping lines have at last been taken, and the prospects are bright for the accomplishment of much good to these trades by the work just concluded in the recent meetings at Buffalo and at Nashville. Both meetings were well attended, the one at Buffalo being the larger, but what the Nashville gathering lacked in numbers it made up in enthusiasm. Some of the gentlemen attended both meetings, as their interests covered both, and many at Buffalo would have been glad to have also been present at the electrotypers' session had the cities been nearer together. The sadly demoralized condition of trade, the lack of mutual understanding as regards prices, the failure to realize the true cost of operating plants, the ruinous cutting of rates to secure business, and the absence of personal acquaintance, either in a business or social way, between those in the photo-engraving and electrotyping businesses, were the impelling forces to bring about the formation of the national associations. The work so auspiciously begun will certainly redound to the good of all. Every member is in real earnest, all are anxious for improved conditions, and realizing that to secure such nothing but perfect harmony and concert in action must be

maintained, there is no doubt but what the new organizations will be vigorously pushed to positive success. THE INLAND PRINTER bespeaks for the new bodies all the good their founders can possibly hope for, and congratulates them on the wise choice made in the selection of officers to guide their destinies during the first year of their existence. Full reports of the meetings are given elsewhere in this issue.

CHEAP PRINTING AND AN EXPLANATION.

IN the October number of THE INLAND PRINTER an editorial suggestion was made that the users of cheap printing should be made the recipients of protests from printers generally, together with suggestions looking to the betterment of the work, to the end that customers will have an opportunity to consider if bad and tasteless printing is a desirable thing to be responsible for either in a business or in a social way. An example of inferior printing was also shown. Under date of October 11, Prof. O. H. de Lamorton, who, it appears, is responsible for the example reproduced, explains that the work was done by a printer who strayed into his establishment in Nashville, Tennessee, and, on the plea of destitution, obtained employment. He was permitted to set the job, do the presswork and distribute the circulars without supervision — and the result the reader will find in the October INLAND PRINTER. It would seem that here is an example of how such protests as we suggested would result. There is little doubt than Professor de Lamorton will be more strict about supervising his work in the future.

PRINTING EXHIBITS AND THE PAN-AMERICAN EXPOSITION.

ADVOCACY of a more business-like plan for trade expositions than usually obtains in America was made in THE INLAND PRINTER for September, with the effect of bringing a communication from Buffalo stating that the ideas noted in this paper on local and international exhibitions have already been suggested to the officers of the Pan-American Exposition, to be held near Buffalo, New York, in 1899. Steps are being taken to provide a separate building at this exposition to be given entirely to the exhibits of papermaking, stationery, printing, printing machinery, type, lithographing and lithographing machinery, and, in fact, everything connected with the allied trades. In the same building provision will be made for the accommodation of visiting newspaper men, as well as for the resident correspondents of metropolitan journals. The plans have not taken definite shape as yet, and the officials feel the need of suggestions from those interested to make this feature of the exposition all that it should be to the printing trades. It is believed that if this special exhibition of the printing and allied trades should prove valuable and popular at the Pan-American Exposition it is likely the same idea will be included in future affairs of the kind, and as the bulk of the attendance at all these expositions is from the country immediately surrounding their location, such a succession of exhibits would bring the manufacturers and dealers in touch with all sections of the country in their turn. The heaviest expense of such an exhibition would be necessarily borne by the exhibitors themselves, and in order to make it a success some steps should be taken to make it profitable to them, and in this regard it has been urged that the various exhibits should not be fancy nickel-plated expensive affairs, but simply the exhibits of actual machines in actual use, and the exhibit made a selling mart, a place where makers could bring in possible purchasers and secure their orders on the spot. With this plan of operating, the exhibits need not be a heavy expense to the exhibitors, but can be a source of profit. As stated, the plans are as yet in a formative stage. The ramifications of the scheme show profit to the seller and consumer in a great number of ways, but the ideas and experience of the trades interested should be collated to make the exhibit of practical utility. THE INLAND PRINTER will be pleased to hear from its readers on this subject.

THE COUNTRY AND THE CITY PRINTER.

AT intervals THE INLAND PRINTER receives letters from printers who have learned their trade in country offices, expressing dissatisfaction with the opportunities of their positions and coveting the supposed advantages of a situation in a city office. One of these, under date of October 11, may be taken as representative. It is as follows:

"I have been a *printer* for about eight years, five of them spent in distributing dead type and locking up forms, the remainder as a journeyman. I feel as though I am not what I can be or ought to be; it is true I give my employers entire satisfaction, also my customers, but I cannot do the trade justice in the manner in which I think a *printer* should. In the first place, I never had a person to give me the least instruction in anything whatsoever, and what I wanted to know I had to find out the best way I could. So *all* I know I taught myself. I now hold the position of foreman in this office. I am the only printer, one pressman and one boy, and do about $5,000 a year. I never have any complaints about the work, and THE INLAND PRINTER has commented favorably on some of my samples, but still I am not satisfied. What I want is to get a position in some large office, where fine, artistic work is done, such as THE INLAND PRINTER, or anywhere. I would willingly go to Africa, if I could learn anything to my advantage. Salary is no object; the only thing I am after is knowledge. Can you help me obtain it?"

Taking everything into consideration, the opportunities of this correspondent to advance himself in knowledge of printing and the art of decorative work is superior to those within the reach of the average city printer. "Far-off fields look green," and the country printer who gives up his position for the fancied advantages of a city office will regret his action but once, and

that will be, almost invariably, for all time. The country printer who diligently studies and takes advantage of his position to advance his knowledge will find it the surest road to success. His work will advertise him, and if then he gets a call to a city position, that, of course, will be a different thing. When a man has learned all he can in a country office it will be time for him to think of the city — but not before; and a little self-examination will usually reveal to the dissatisfied that much ground remains to be covered in the country office before all it affords toward the study of the art of printing becomes exhausted.

A VIGOROUS LOCAL TYPOTHETAE.

EXAMPLES of good business methods among the local typothetæ are always gladly noted by THE INLAND PRINTER. The typothetæ of Detroit, Michigan, is a case in point. Like the typothetæ of Buffalo and a few others, it has a vitality that bids fair to do much for the betterment of the trade. The association is entitled "The Printers' and Publishers' Association of Detroit," but we presume it is allied with the typothetæ. At the last regular monthly dinner, held on October 12, a report was received from a special committee appointed at the previous meeting to devise a plan for the subjugation of that *bête noir* of all commercial institutions, the "dead beat." In response to the request of the president, the committee promptly gave a statement setting forth the extent to which the evil had spread in Detroit, and asserted that to it, more than to any other cause, was attributable the fact that none of the printing establishments of the city had been able to do more than keep afloat for the last decade. As a remedy, the committee proposed that the association employ a lawyer to whom should be given all accounts, past due, to collect. The counsel thus employed should keep a list of customers who fail to pay their bills promptly, and furnish to any member of the association information of this character whenever requested.

In the discussion following the committee's report a curious state of things regarding the printing industry, was developed. Members told of business men who make a practice of going from one printer to another to obtain the lowest prices possible, until the figures were reduced, in many cases, to below what it cost to produce the work. Notwithstanding this, it frequently happens that the printer has the trouble and annoyance of sending a collector a dozen or more times before he is able to realize on the job.

One proprietor related an instance of where he contracted to print a pamphlet upon a very close margin, the total job amounting to something over $400. When the work was completed the customer called and made a small payment, taking away a few copies of the work. After waiting three months for the customer to return for the remainder of the books and pay the balance due on the contract, the proprietor became impatient and wrote the customer that if he did not call and settle up the matter in a reasonable time, the books remaining on hand would be sold to defray the cost of the printing. Next day the customer walked into the office and with sublime assurance said to the proprietor:

"I beg to observe that my little work is copyrighted. Should you attempt to dispose of the books in your possession, I will not only apply for an injunction to restrain you from so doing, but also for a warrant for your arrest for attempting to evade the copyright act. Now, it pays to be amiable, and I have a proposition which I hope you will consider. I will take the books and allow you to sue me for the balance due. If you obtain a judgment, you may be able to dispose of it at something less than one-half its face value, and thus avoid a total loss, which otherwise you stand in great danger of sustaining."

"I was so amazed at the audacity of the fellow," said the gentleman telling the story, "that I allowed him to take the work from the premises, since which time he has never been near my establishment."

Other instances were related of unique efforts to beat the printer, and at the conclusion of the discussion the committee's report was unanimously adopted, an attorney was engaged, and a system of commercial rating for the patrons of Detroit printing establishments put into effect.

We shall watch with some interest the result of this effort of the Detroit printers. Its success depends on the good faith of the members. It has been tried before by other associations and failed. Next month the association will take up the vexed question of rate-cutting, with which a competent committee is now wrestling.

THE UNITED TYPOTHETAE OF AMERICA AND THE SHORTER WORKDAY.

IT should be apparent to the most superficial observer that the time for a shorter workday is surely, if slowly, approaching. Not only among trades unionists is the desirability of a shorter workday advocated, but outside of the ranks of organized labor there is a strong sentiment in its favor. As THE INLAND PRINTER has always urged in speaking of the several plans suggested to bring about less hours, the burden of the change must be equally divided between the employer and the employe, and the most careful consideration should be given to the rights of all interested. The overtures made by the International Printing Pressmen's Union to the Typothetæ, in session at Nashville, met with the opposition of the majority and the request for a committee of conference was denied. It is true that employers should be the best judges of their own business, but it is questionable if the majority of employers throughout the country hold the views expressed by the apparent majority of the Typothetæ. We say "apparent" advisedly, as the Typothetæ conventions are business conventions, to some extent, in name only, as the place of meeting for the following year and the officers to be elected and the principal work to be done is all arranged and settled before each annual meeting. It may be that such plans are to the best interests of the organization,

but that is open to doubt. It certainly simplifies business to some extent.

THE INLAND PRINTER reiterates the opinion that no cause is so poor that it cannot be given the courtesy of at least an appearance of consideration, and in urging upon employers and employes the desirability of conferences for the good of the trade, it would seem that a spirit of fairness would inspire those interested to candid expression. One correspondent estimates the attitude of the employers in this way: "I am not unmindful of the fact that unions make mistakes and that errors of judgment are ofttimes committed which result disastrously to the organizations in the long run. But I feel impelled to say that, in my opinion, the employer who enters into a battle with his employes at the present time fully considers the step he is taking and calculates the chances of success. The object of the employer seems to be to get labor as cheaply as possible, and it is the undoubted right of the laborer to get all he can in return for his toil. If the two classes could be brought closely together, and made to realize their interdependence, it would be better for all concerned."

According to the report of the secretary of the United Typothetæ, the association has made no advance the past year, though several inquiries have been received looking in that direction. It is legitimate to inquire if the association were reconstructed on somewhat broader lines if its influence and membership would not be largely increased. THE INLAND PRINTER will be glad to publish the views of printers generally on these matters, and extends an invitation for them to do so for the good of the trade.

ILLUSTRATED CATALOGUES AND THE COPYRIGHT LAW.

PUBLISHERS of trade literature may place little reliance upon the protection afforded them by the copyright laws in so far as the illustrations for such literature is concerned. The United States Court of Appeals on October 6, handed down a decision on this matter, which it would be well for those who employ expensive artists for special illustrations to note carefully. The facts in the case decided are as follows: James B. Clow & Sons, Chicago, issued a catalogue containing a reproduction of some bathtubs, sinks and racks that appeared in the catalogue of the Mott Iron Works. Suit in infringement was brought by the Mott Company, and Judge Grosscup decided that the illustrations did not come under the copyright law. An appeal was taken, and Judge Jenkins, writing the opinion of the Court of Appeals, affirmed Judge Grosscup. While it is manifest that a copyright on an illustration of an article of common use would not hold, yet there seems to be room for the protection of the artist, and of the man who employs him in the reproduction of illustrations in which the individual character of the artist's work is shown. If this is not good law, it is, at least, good sense; for if a photographer is protected by copyright in the reproduction of landscapes or other scenes that are the property of all and sundry, and has only the peculiar property of his work to stamp it as his own, it certainly seems that the artist that draws a bathtub or a fireshovel in a characteristic way has rights that are not inferior to the photographer. The copyright law needs patching.

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.

NO. II.—BY F. HORACE TEALL.

IT is not always easy to distinguish between ability and capacity of persons, and the two are often confused. Primarily, ability is qualification for efficient action, and capacity is qualification for receiving and retaining. A containing vessel has capacity according to its amount of inclosed space, but it has no ability, as it has no power of action. The real difference is well shown in the following, from the Century Dictionary: "'Ability' denotes active power, or power to perform, and is used with regard to power of any kind. 'Capacity' conveys the idea of receptiveness, of the possession of resources; it is potential rather than actual, and may be no more than undeveloped ability." An example of failure to make a clear distinction in practice is found in the same work, in its definition of "ability," one clause of which is: "Power or capacity to do or act in any relation." It distinguishes more clearly in another part of the definition, thus: "Competence in any occupation or field of action, from the possession of capacity," etc.

"Capacity" is defined in the dictionaries as being in some uses exactly synonymous with "ability," but this seems to arise from the fact that some good writers have so used the word; it does not lessen the truth that clear distinction is desirable. Capacity may be no more than undeveloped ability, but it is well to remember the qualification properly made in saying so. Capacity always is, in a person, the extent to which that person is fitted to acquire ability, as through education or culture.

Among exceptional uses of words that may properly be called legitimate, and which yet have been and are objected to, is that of "above" as an adjective or a noun. All the lexicographers record it, without condemnation, as elliptical, and Worcester says, quoting the rhetorician Campbell, that the word is often so used by good writers. The Century says that it has the force of an adjective in such phrases as "the above particulars," in which "cited" or "mentioned" is understood, and does not say that it is improper to give it such force. When all the lexicographers refrain from condemnation, we may safely assume that we have good authority for the locution in question. Notwithstanding this fact, avoidance of such expressions as "the above particulars" and "from the above" is far better than their use. No criticism is possible of "the particulars given [or mentioned, enumerated, stated, etc.] above," while we know that the other method is severely criticised.

Such expression as "above a mile" for "more than a mile" has been called inelegant. It is really

worse than inelegant, as it gives the word "above" a sense that does not properly belong to it, although it is recorded in the dictionaries, and Macaulay wrote "above a sixth part of the nation." When we mean "more than," we should say "more than," not "above." There was a time when this use of "above" was legitimate, but it is not so now.

It is well to be very cautious as to calling anything "absurd." Sentiments or opinions that do not commend themselves to the judgment of one person may be eminently proper and reasonable to another. With regard to any matter that is not absolutely and unmistakably beyond reason, the word "absurd," if used at all, should be qualified in some way. Thus, we may say that an opinion seems absurd, but we seldom have a moral right to say that one *is* absurd.

Authority or power may be misused, but should not be said to be abused. "Abuse" should be used only when the object is injured by misusing, and this is seldom the intention in such application as the one mentioned. "Abuse" is better confined to injurious cases of misusing, and "misuse" means simply to use badly or erroneously. We abuse words when we actually misuse them, because we really inflict injury upon the language of which they are a part. Thus, the English language has been abused by the fact that some printer who had no accented letter convenient for use, and was impressed with the false notion that "employé" was the only proper word to use for its meaning, printed it it "employe," and others, who did not know the true value of French accents, have copied the error, until now many periodicals are using the absurd nonentity "employe." This is abusing the language, not merely misusing it, because a false form is introduced through slavishly preferring a mutilation of a French word, and ignoring a perfect English word, "employee," which is exactly analogous with "referee," "assignee," "lessee," and many others. It would be just as reasonable to spell "refere," etc., as "employe."

Two words that are exact synonyms etymologically, and have not always been differentiated in use, are "accident" and "casualty." Nothing but conventionality could make these words differ in meaning, yet they are not now properly interchangeable, and neither of them should be used where the other is right. An accident is simply an unforeseen or chance happening, and may result from carelessness; it is with reference to unfortunate accidents, such as produce wounds or death, or are in any way harmful, that "casualty" is most likely to be misapplied. An accident is properly called a casualty when produced by circumstances altogether beyond personal control, and most properly when followed by fatal results. In legal usage a casualty is an inevitable accident, or one that cannot be foreseen or guarded against.

"An actual fact" is an expression that has been criticised, because, as the critics say, a fact must be an actuality, and so the adjective is redundant. The criticism ignores the possibility of occasion to emphasize the reality of the fact, and is too literal. It is with perfect propriety that, by careful writers, the expression "an actual fact" or "a real fact" is used, to mark distinction between demonstrable and supposed fact, though commonly "a fact" is sufficient without emphasis. It is a fact that really careful writers use the so-called redundancy, but it is advisable to avoid it when there is no real occasion for it.

Some purists say that "acuteness" is indefensible as applied to grief; but, as the lexicographers admit such application of "acute," by giving with one of their definitions "acute pain or grief" as an example, it is correct also to speak of the acuteness of pain or grief. Lexicographers merely record what they find in use, and commonly indicate the fact in some way if it is not good usage. If such use of the adjective is good, the noun must be allowed to stand with it.

Such a saying as "The man died from blows administered by the policeman," sometimes printed in newspapers, is unqualifiedly wrong. Blows are dealt or given, not administered. One writer even goes so far, in condemnation of "administer," as to say that if the policeman was as barbarous as this use of the verb is, it is to be hoped that he was hanged.

There is a real difference of meaning between "admit" and "admit of," which is not always preserved in writing. We admit that which we allow to enter, and words admit of (are amenable to) a certain construction. Emerson says rightly, "Every action admits of being outdone." Tendency to error in this matter is toward the use of the preposition when it should not be used. Other verbs also are often accompanied with this preposition when they should not be. Thus, "to accept of a present," though it is said that there is some authority for it, is not good English. In the Century Dictionary "accept" is said to be often followed by "of," and nothing is said against the expression; but it should not be hard for any one to perceive that the preposition is utterly useless.

It is not good to say that results are accomplished by personal effort. To accomplish anything is to complete it, bring it to fulfillment, execute or carry it through; after this is done the result follows. It is the work that leads to results that is accomplished. Such misapplication of the verb "accomplish" is not frequent, but it was an actual occurrence that caused this caution against it.

Employees or subordinates do not accord information to their employers or commanders. "Accord" is properly used only when superiors in rank or standing grant a favor. Information or permission is "given" in answer to a request in any case, and it is much better not to use "accord" when mere giving or granting is meant. "Accord" is also said to be sometimes misused for "award," as in saying that a prize is accorded to a person. This error probably occurs infrequently, but it is real error; a prize is awarded, not accorded.

(To be continued.)



Photo by Henry Stark, St. Louis, Mo.

STEAMER "CITY OF ST. LOUIS."



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

AMENDING TUDOR BLACK.

To the Editor: DENVER, COLO., August 12, 1897.

Mr. O. Espy has made some pertinent observations relative to Tudor Black. Much trouble has been experienced with the capital P in this font. It looks like a D, and is generally rejected in firm names. In the handsome face Livermore the capital T has proven such an eyesore that we have sent to the foundry and had the capital F cut away to perform its office. Even after the job is accepted and letters come addressed to Coler & Co. instead of Toler & Co., you are forced to print the job over or lose the good will of the firm. The cap W in this font is unsupported and crumbles off. It were better before a font of type were placed on the market for each letter to be subject to severe criticism. Good and practical fonts are renewed by the printer, but those found defective must soon pass away for want of purchasers. C. M. DAVIS.

CHECK SWINDLER ARRESTED.

To the Editor: CINCINNATI, OHIO, October 18, 1897.

Your advertisement of the fellow Kelly [INLAND PRINTER for September, page 669] who has been traveling the country beating pressmen and supply houses, has produced the result shown in the inclosed clipping from a New York paper of September 27. Evidently Kelly hadn't read THE INLAND PRINTER. People can't afford to be without it. It would have saved this man five years in Sing Sing. ANDREW VAN BIBBER.

Herbert M. Bingham, a manufacturer of printers' ink at 49 and 51 Rose street, appeared in Centre Street Court yesterday afternoon as complainant against Richard Kelly, twenty-nine years old, who refused to give any more definite residence than St. Louis. He charged Kelly with having passed a worthless check for $10 on him on August 26. After learning that the check was worthless Bingham asked other men in the trade to look out for a swindler answering Kelly's description. Yesterday afternoon Kelly went into the office of O. J. Maigne, at 328 Pearl street, with a check for $15, which he wanted cashed. Maigne remembered Bingham's warning and telephoned Bingham to come to the store and identify Kelly. When Bingham entered the place Kelly drew a loaded revolver and threatened to kill anyone who would attempt to stop him from going away. At that moment Detectives Malarkey and Armstrong, of the Oak Street station, arrived and placed Kelly under arrest. At the station Kelly was searched, and twenty-one blank checks and twenty-four different-sized keys were found in his possession. He was taken to Centre Street Court, where he declared that he would be avenged on Bingham for the arrest if it took him twenty years. A short affidavit was taken in the case, and Magistrate Crane remanded him to the Tombs for further examination today.

Mr. Herbert M. Bingham, president of the Bingham Brothers Company, writes to THE INLAND PRINTER on the above subject, under date of October 2, as follows: "Richard T. Kelly, the person who has been passing worthless checks throughout the West and East, on houses in the printing, printing inks, printing presses and printers' rollers lines, was arrested in New York on Monday, September 27, through the instrumentality of the Bingham Brothers Company, and sentenced on Friday, October 1, to eleven months in the penitentiary and fined $150 for securing money on false pretenses. As we had communicated with the firms in Boston, who informed the police of that city of Kelly's arrest, the Massachusetts authorities issued a warrant and requisition for Kelly's person for 'forgery,' which will be executed on his serving his time in this city. The $150 fine is to stand at $1 a day until either paid or time served." The trade owes a debt of gratitude to Mr. Bingham for his promptness and energy in removing this pest from society.—EDITOR INLAND PRINTER.

A WAIL FROM AUSTRALIA.

To the Editor: MELBOURNE, Australia, Sept. 1, 1897.

Like the comp. who said he was looking to see if the commas were all full points, and "kicked" when we smiled, I guess I want to kick, too, against some of our printers for not writing you about our colony.

Trade here is in a state of "pi." If printers secure a job from a rival for just a wee bit less, they flaunt it about, laugh at their rival's chagrin, and drum it into people's heads that they are right smart business people; yet in my idea the laugh is against them all the time for being guilty of cutting, consequently bringing prices down to a mere shell.

We are only a small nation when compared with the world. Our chief city, Melbourne, contains little more than 400,000 inhabitants, and as the other chief cities of Australia are distant from each other fully five hundred miles, printers are loath to travel, and make their bed of roses in one colony until time is called, then the undertaker does the rest! In one country town, a hundred miles from this point, it is truly said that printers live and die there! I bring these assertions in to ask, Where are the new printers to come in? Sad is the reward for one to be told, after serving seven years' apprenticeship, that "We cannot keep you on, but will give you a chance now and again." Many a young printer, possibly an artist if he had been given proper treatment, has had to throw up the trade in disgust. However, we knew it was a case once the machines found out our island. Our only fear now is whether the North Pole will be worked by machinery to increase the supply of ice cream the forthcoming summer.

It has been suggested that we younger printers go try farming, but are we not more likely to wonder how much a thousand one will get for blisters? And would we not be running around a farm-yard looking for 40-em leads to space out the stooks? As to milking, I guess the cows would make us end even quicker than lightning.

Right here you will note the state of trade by this extract from our leading daily:

SWEATING IN THE PRINTING TRADE.

To the Editor of The Age:

SIR,—Much has been said and written in regard to the great evil of sweating, but one class of workers have been altogether overlooked, that is the printers. In no line of business is this great city is sweating more rampant than among the "stamp grabbers." When I say "sweating," I do not so much mean in regard to hours as to wages. Very few offices work their men more than forty-eight hours per week, but when it comes to the wages question it is quite a different case. One suburban printer has made it his boast that he can get the services of journeymen printers—married men, too—at 15s. per week! And yet in his paper he will deplore the evils of sweating! Here is another case—Any of your readers who have occasion to look through the "Situations Vacant" column will have frequently seen an advertisement in something like the following form: "Printers.—Turnovers wanted; bring sticks, 8 o'clock, —— street." Now, I made it my business to reply to such an advertisement the other morning, and after satisfying the gentleman who runs the show that I would suit him, he inquired what wages I would require. I stated a price—by no means exorbitant—but it must have nearly staggered him, for his reply was: "No; we will not pay more than £1 per week!" For this salary I would be expected to "set" on an average about 2,000 "ens" per hour. Another practice is to pay 6d. per hour to casuals. Mind you, the advertisement is always for "turnovers," but in nine cases out of ten those engaged are men who have completed their apprenticeship. Suffice it to say that these facts can be verified without the slightest trouble, and they surely call for speedy attention. Yours, etc.

The Typographical Society of this city is in a poor way. Most of their money was lost in a closed bank. However, unemployed allowance and emigration money are stopped, and if any member dies and a claim is made for mortality, a levy is struck. Some of its oldest members in constant work appeared on the arrears list recently as owing from $44 downward!

The average weekly number of "turnovers" advertised for is from three to nine—one scarcely sees a full-blown comp.

advertised for—yet these "turnovers" are men who have been years at the trade, but "are glad to get anything." Even should a comp. be wanted, it is always noticeable that the man with two-feet whiskers and a black bag of specimens gets there before the "infant printer," so that really a young printer has to hustle before he gets much.

I am going to try and keep you posted always regarding this part of Australia.

Before closing, just this: I am real glad you have done away with those "Eve" pictures. Had we from Adam's time sufficed with the fig-leaf, all would be well, but when one showed a back number of THE INLAND PRINTER to lady friends, possibly they understood you to deal in medical goods. Verb. sap.! HAL E. STONE.

SCALE OF PRICES ON PRESSWORK.

To the Editor: FREEPORT, ILL., September 15, 1897.

I am of the opinion that each office can determine this best for themselves. It can be done best by the pressman keeping tab on several runs of varied style. We have an old scale of the Chicago Typothetæ, by which we are governed to a certain extent, but find that the best and safest way is to determine the cost by actual experience, thus:

We put a form on the press, having beforehand made out a blank to be filled in in detail for all time put in, ink used, etc.

NOTES FROM SCOTLAND.

To the Editor: EDINBURGH, August 27, 1897.

Printing is in a healthy condition here at present, only about two per cent of compositors and machinemen being idle. Stereotypers and electrotypers are very busy, a man out of employment in these branches being hardly to be found.

The *Bookman* has been giving some interesting details regarding the printing of Mr. Hall Caine's new book, "The Christian," and says the speed with which it was set up was a record in the history of printing. The first of the copy was delivered to the Ballantyne Press, of this city, on June 25, and between then and July 16 the entire work of 460 large crown pages was in Mr. Caine's hands in proof. But nobody who knows anything about what *can* be done in a first-class office when required will consider this as anything remarkable. About eighteen months ago the same printers did a far more remarkable thing, just in the ordinary way of business, and without anything being said about it. A crown volume of about two hundred and fifty pages of small pica came in on a Tuesday at two in the afternoon, copies to be delivered bound on Friday morning following. Of course, it being an exact reprint, page for page, greatly facilitated matters. The last sheet of 700 copies was printed off about six o'clock on the Thursday evening, and printers, at least, will at once recognize which was the greater feat of the two. Mr. Caine's work is

Time to Make Ready.	By Whom.	Time to Print.	Feeder.	Pressman.	Ink Used.
4/15/97					
7:30 to 11:15	Pete and Fred	11:15 to 12=1 to 6	Fred	Pete	10#
		7:30 to 12=1 to 6	"	"	—
25 M		7:30 to 12=1 to 6	Geo.	"	7
16 pages Poultry		7:30 to 11 = Fred			—
Size of Form 28 & 42 - 70# S.M.S.C.		3 full page halftones and 1=0 1/2 page = 9 1/2 page 3.c.			6# left
on No. 0 Michle		3 days			11# ink used
3 3/4 hrs.					@ .50 cts net

It can readily be seen by this that we now have the exact cost of make-ready, time to print, and ink used. By putting down the names of pressman and feeder their exact cost can be kept.

Of course, the quantity of ink to be used is a very difficult matter to get at. As, for instance, some forms with heavy cuts or half-tones will require considerably more ink than forms with no cuts or only light and small ones. But this can soon be determined after keeping tab on a few forms as stated above.

These figures we then carry over from the blank into a pass book kept for that purpose, which is at all times accessible for our estimating clerk, and enables him to figure correctly.

Of course, to the above figures we must then add the wear and tear, insurance, light, fuel, power, interest on investment of press (which is one of the most difficult items to get at, for each job done must help pay this expense for the time the press stands idle).

Of course, this scheme of mine can be materially perfected if one wants to go into detail by keeping tab of each day's run, so as to determine how many are run each day.

I should be pleased to hear from other pressmen on this matter through THE INLAND PRINTER, as I am certain it is of very great importance to help in making all presswork profitable in any concern. A. F. WAGNER.

causing quite a flutter in a good many dovecots, and the first edition of 50,000 copies is believed to have put £6,000 into the lucky author's pocket.

We are now, in this country, in the midst of a great industrial war. The subject of contention is an eight-hour day, and while I write there are 30,000 engineers either on strike or locked out because of it. The building trades of Edinburgh are also agitating for it, and the stonemasons, after a strike of three weeks, have been successful in inducing their employers to grant them a forty-five-hour week—that is, eight hours for five days and five hours on Saturday. This affects over two thousand workmen; and the joiners, to the number of other two thousand, have made the same demand, which I expect will be granted without a strike. The lithographers of Glasgow having let it be known that they intend soon to demand a forty-eight-hour week, the Glasgow and West of Scotland Master Lithographers' Association have issued a manifesto suggesting that, to show a united front of resistance, the employers in Scotland should form a federation without delay. And we have only escaped by the skin of our teeth a strike of all the telegraphists in the service of the government. But for these last there is little public sympathy. They prate about their grievances, and talk glibly of the arduous nature of their employment, when the truth is that their work is not nearly so hard or so exhausting as a compositor's, and their pay from double to three times as

much. Some of the newspapers have been publishing lists of the errors the telegraphists perpetrate in press telegrams, and many of these would disgrace a fifth standard schoolboy. But from all quarters the outlook is a gloomy one in the relations of capital and labor. The printing trades, however, so far are unaffected.

The Edinburgh Typographical Society reaches its jubilee this year, and intends in November to have some festival celebrations. While this society now is in a very prosperous condition, it has had some very trying experiences during its fifty years' life. It has had two disastrous strikes — the Sedan and the Waterloo of their time — besides other drawbacks, notably the secession of the press and machinemen in 1873, who have never returned to the fold, but now form a separate society. But this I will say, that no trade union in the kingdom has now more level-headed men as its leaders, and the common newspaper phrase, "trade-union agitators," is, so far as the board of management of this body is concerned, a fiction.

A well-known publisher is said to have once given the toast at a booksellers' dinner of "Dead Authors." And well might his hearers respond to the invitation, for dead authors demand no royalties, make no inconvenient stipulations, and ask no questions. The works of Sir Walter Scott must have been a perfect gold mine to the publishers, and it seems by present indications to be by no means exhausted yet. There are constantly new editions of the great Wizard's romances coming out, each with special attractions of its own. Although there are at present two or three editions running, yet I see Messrs. A. & C. Black have announced another, to be called, I suppose, in honor of the jubilee, "The Victoria Edition." Verily, if publishers toast Sir Walter, printers should not be behind in their acknowledgments, for he has brought a great deal of grist to the printer's mill. G. F. S.

EMPLOYING PRINTERS' AND PUBLISHERS' ASSOCIATION OF DETROIT.

To the Editor: DETROIT, MICH., October 1, 1897.

The employing printers of Detroit have taken a new departure and have organized an association under the title of The Employing Printers' and Publishers' Association of Detroit. Almost all the prominent book and job printers, and all the daily newspapers, both English and German, are represented in its membership. The officers are: President, John Taylor, of Raynor & Taylor; vice-president, H. S. Scott, of the Evening News Association; treasurer, James H. Stone, of James H. Stone & Co.; secretary, J. G. Starring, of the William Graham Printing Company.

The objects of the new association are chiefly to advance the general interests of the printing industry in Detroit, to restrict undue competition, and to resist unreasonable demands upon the part of employes' organizations. In the furtherance of these objects it is proposed to hold monthly meetings at the Fellowcraft club where discussions of topics of mutual interest may be preceded by a dinner in the club's café.

The first of this season's series of meetings was held on Tuesday, September 14, the topic for discussion being, "How Best to Restrict Ruinous Competition." John H. Gould, manager of the printing department of the Richmond & Backus Company, presented a brief paper, in which he said: "A careful estimate of the amount invested in the job printing business in Detroit gives us upward of $325,000. It would seem that this vast sum ought to produce at least twenty per cent, or $65,000 net, per annum, and yet it can be said, without fear of contradiction, that the combined offices of this city have not earned this sum in the last five years. The cause of this is apparent to all of us. Competition, which is said to be the life of trade, has well-nigh proven to be the commercial death of many of us. Competition, within reasonable bounds, is healthful; but the kind which gives to a customer a job at from ten to twenty per cent below cost, is not only ruinous to the printer who does the work, but tends to bring his neighbor down to the same level, in that it establishes a price at which all competitors must thereafter furnish a specified article.

"In some instances he does this through ignorance of the real value of the job, but in too many cases he is prompted to make a low price for the sole purpose of keeping his business neighbor — whom he regards as his mortal enemy — from doing the work. His neighbor, by the way, retaliates at the first opportunity, and the man who buys printed matter waxes fat thereby.

"The remedy for the evil appears to me to lie in proper organization. The employing printers are about the only class of business people who have tried to exist without organization. The master painters, plumbers, carpenters, masons, cigarmakers, and even the oil-peddlers, have their associations. They are banded together for the protection of mutual interests. If it be a good thing for them, why not for us? Let each of us endeavor to get a fair return on our investment, and in the effort to do this we may, perhaps unwittingly, aid others to do the same.

"The benefits to be derived from a closer relationship with each other are too obvious to need more than passing mention. Most of us move within too limited an orbit. We do not care to cultivate the friendship of our fellow-craftsman lest he, at some future time, take undue advantage of it. This is all wrong. We should get acquainted with each other.

"In the ordinary routine of business this may not be practicable, but it can be brought about through the frequent gatherings of this semi-social association. If we know a competitor we are less apt to do him injury. So I say we should first of all cultivate the social amenities, and we shall find this an excellent starting point from which to correct the many abuses known to exist among us.

"We should get better prices for the printing given out by the municipal boards of our city. I have in mind a case where a job was recently furnished for $125 that actually cost $115 to produce. This margin is altogether too close, and yet I could cite many cases in which the margin is even closer. The only remedy lies in the hands of the printers themselves — organization.

"The listing of dead-beats is decidedly an advantage to all of us, and is only one of the numerous benefits to be secured through coöperation.

"There should be uniform rates for body composition, alterations in copy or on the press, and for standing matter. Many of us are now doing a great deal of this work for nothing. We can get pay for it if we all take a firm stand together for what is just.

"The fellow who gets an estimate from one printer and then goes the rounds of all in the business is only seeking to find a man willing to put up a bonus to get the job. How many times he succeeds you alone best know. This habit of playing one printer against another is to be condemned and can be easily remedied when we get better acquainted with our competitors.

"Several other benefits will suggest themselves if you will take the trouble to follow the matter up.

"The point I wish to make is, that we are not getting enough for our product, and that the only way in which we can ever hope to get a fair and honest recompense for our labor is by getting together and laying plans for our betterment.

"We must work out our own salvation. Just so long as we exist as separate entities, just so long will we have to submit to abuses and impositions that betimes make a man wish he were in the New Jerusalem, setting diamond type in a golden stick. Let us get together, stand together and do ourselves some good."

That Mr. Gould's remarks touched a responsive chord was evidenced by the applause which followed his taking his seat.

In the general discussion that followed there was a unanimity of opinion that the master printers of Detroit had too long

been the dupes of their own aggressiveness, and it was agreed that the new association afforded a medium for correcting the evil.

The discussion will be renewed at the October meeting, and some definite policy for future action adopted. E. B.

TYPE FOUNDERS' CLAIMS.

To the Editor: MADISON, WIS., August 17, 1897.

Why will the type founders persist in making claims which they cannot substantiate? Every once in a while some announcement or ad. states that "we are the only foundry making left-handed leaders," or claims of greater import which are gross misrepresentations. In many cases the claims are such as a cross-roads merchant, advertising in an ordinary country weekly, would not think of making. It surely is no great undertaking to keep posted on the doings of competitors, and if such a thing be impossible, business honor should prevent any absolute claims being made.

My attention was called early this month to the circular sent out by the Chicago branch of the American Type Founders' Company accompanying their "Handy Specimen Book." It is possible that other concerns are guilty of the same misrepresentations, but I am not aware of them. The first "lie to nail" is the following, while speaking of music type, it says: "With the exception of one size, this is the only music type made in America." Turning to Barnhart's Big Blue Book, on page "300 h," I find both agate and diamond displayed. Clearly, agate and diamond differ enough in size to be two sizes. Again, another paragraph, I quote in full: "Imprints cast in one piece, not exceeding 7½ picas long, in eight styles, are shown on page 273. *No other specimen book shows these.*" The last sentence is most securely "nailed" when turning to page 321 of the Inland Foundry's specimen book, I find the same listed.

Why cannot the genius in charge of the advertising respect the truth enough to prevent its misplacement by these two flagrant misrepresentations? The two mentioned are good as reducers of the advertising powers of that circular to an unknown minus quantity. Moral: Don't claim the earth; it may refuse to be claimed. OTTO KNEY.

MODERN RUBBER-STAMP MAKING.

To the Editor: BALTIMORE, MD., September 9, 1897.

The article in the August INLAND PRINTER, "How to Make Rubber Stamps," by Thomas Roche, has been read with interest, as it suggests a valuable idea to the printer which he has never seriously considered. The writer has for many years urged printers to combine the manufacture of rubber stamps with their job printing, and has labored long to show them that the prejudices formerly existing between the printer and the rubber-stamp maker are matters of sentiment and not based on sound business sense. It is to be regretted, however, that Mr. Roche should have explained through THE INLAND PRINTER a method of making rubber stamps which has become obsolete and which has been supplanted by a process now in general use, which is much more simple, requires less time and labor and produces a class of work which could not be made by the old plaster-of-paris process.

It is with satisfaction we note, that while deploring the unfavorable conditions of business as they have existed for the last four years, they have been the means of impressing upon the printer, more forcibly than any other influence which has been brought to bear upon him, that the combination of job printing and the manufacture of rubber stamps was a good one, and that a business combining these two branches could be carried on more economically and with more satisfactory results than that of printing alone. The printer has found that the depression of the last few years has been such that the most stringent methods have had to be used to reduce expenses and desperate efforts made to increase the amount of business done. For these reasons the up-to-date printer has in many cases seen the desirability of adding the manufacture of stamps to his printing business, which upon investigation he found he could do with a comparatively small outlay; for having the type and nearly all of the tools necessary for the manufacture of rubber stamps in his printing office, it was only necessary to purchase a stampmaking outfit and go ahead.

The writer will only call attention to a few statements in Mr. Roche's article to explain that the manufacture of rubber stamps as described therein has not been in vogue, even in the workroom of the novice, for at least ten or twelve years; and the smallest complete outfit made for this purpose (costing $10), embodies the same improved process as used in the manufacture of stamps on a large scale. High chases, furniture, spaces and quads are not used; neither are female chases, plaster of paris or papier-maché any part of an outfit. Copper or brass matrices for special work cannot be used under any circumstances, as rubber in vulcanization adheres firmly to such molds, and no lubricant has been found to prevent this. The statement in regard to copper and brass molds, as well as that of cooling off the mold before removing the rubber, is erroneous in the extreme. The rubber is removed hot just as soon as vulcanized. If it were not possible to do this it would reduce the capacity of the vulcanizer to about one-sixth the amount of work for which it was intended.

Without making further criticism upon Mr. Roche's article, the writer would say that the days when a man could buy a secondhand letterpress, a font of "hell-box type" and a dozen enameled handles for a plant, and with an inexhaustible supply of gall for capital, be a big gun in the stamp business, is past. Scientifically modeled vulcanizers of all sizes, both for steam and dry heat, have forever supplanted the letterpress and the clumsy screw pressure vulcanizers of a decade ago. Today the stampmakers who make stamps for a living have as much or more money in the business than the average job printer, and in spite of the fact that ten years ago few cared to acknowledge a connection with the business, the stampmaker has worked his way into the business system and is a respected and recognized organ thereof. There is as much difference in stamps as in trousers. The man who wants a fine article must pay a fair price for it, and a man who is contented with mediocrity may get his work done for a next-to-nothing figure. Good stamps can no more be made from poor materials and with poor tools than can good bread be made with poor flour. The capital required to put in an outfit for making stamps varies with the circumstances. A job printer wishing to make stamps on the side in a small way would need only to buy a dry-heat vulcanizer, a chase and flask, wood strips, handles, molding compound, a small stock of self-inking stamp pads, and possibly a small assortment of self-inking stamp frames; while a man who intends starting in the business who has not access to a variety of job type must lay in a sufficient quantity to set up any stamps he is likely to be called upon to supply. An outfit with which fairly good stamps may be made, complete with type, may be purchased for $50, and from this price to $2,000 is the ordinary limit.

Here it is only intended to tell printers how to make rubber stamps after they have the materials. The first step in making a stamp is the setting of the type into the desired form in exactly the same manner as would be done for printing. The compositor arranges the type so that a proof taken from the type form will present an impression precisely like that desired to be made by the finished stamp. Ordinarily, a number of stamps are grouped together in the same form as a matter of economy of space and time.

When the form is ready for molding, it is locked in a square iron frame called a chase, either by means of quoins or set screws which are provided in each chase. The main difference between a stampmaker's and a printer's chase lies in the construction. The corners of the stamp chase are provided with

upright steel guiding posts, by means of which the flask covered with composition is brought directly down upon the face of the type. When the form is locked, it is ready to be molded.

To make a mold, the workman takes his flask and fastens it securely in place upon a bench prepared for the purpose. He then takes a sufficient quantity of molding compound, sometimes called matrix compound, and mixes it with enough gluten water to make it work easily. This he grinds thoroughly together on a mixing slab with a trowel until it is of the consistency of very soft putty. He then spreads the mass over the depressed surface of the flask, and with his scraper works it down until it is perfectly level, with a surface as smooth as glass and entirely free from lumps or air bubbles. When the composition has set so that it has a waxy feel to the finger, a thin piece of rubber (or muslin) dam is laid over the type, coil springs are placed upon the corner posts of the chase, and by means of a molding press the flask is forced down upon the rubber-covered type with sufficient force to leave a forming impression of the type in the compound. When the rubber is removed, an impression is left in the compound, which, however, is far too crude to be of service. To face a mold the form of type is wet with benzine and as many impressions as are necessary to secure a sharp mold are made, each a little deeper than the preceding, by the use of impression sheets (tin or paper), using plenty of benzine upon the face of the type between each impression. Usually from three to five impressions are sufficient. When the mold is made, the surplus compound which has been forced into the open spaces between the type during the molding process is removed with a knife having a long, thin, flexible and very sharp blade. It has then to be dried before it is ready for the final process of vulcanizing. This drying is done by placing the mold over a moderate heat in such a manner that the flask containing it shall have a free circulation of air on all sides, and that the compound shall dry from the iron out and from the center toward the edges. This drying may be done either in a heated vulcanizer or over a gas or oil stove suitably arranged. The raw rubber, into which sulphur and whiting have been introduced, comes from the factory in sheets usually $\frac{3}{32}$ of an inch thick and of any desired size. To prevent the sheets from adhering one to another, they are backed with paper cambric on one side and brushed with soapstone on the other. A piece of the raw rubber, the size of the form of type, is laid over the mold, which has hardened to stone-like consistency.

The mold with the sheet of rubber is placed between the two platens of the vulcanizer, and the rubber, after being softened by the heat, is forced into every crevice of the mold by means of pressure. The two platens of the vulcanizer are heated to about 240° Fahr., either by live steam, as in the steam machine, or by a flame from oil or gas, as in dry-heat vulcanizers. The heat brings about a chemical change in the rubber, called vulcanization, which gives to it its elasticity and changes its color from a dirty drab to black.

After the rubber is vulcanized, which is accomplished in from six to fifteen minutes, it is stripped from the mold and the several stamps are cut from the sheet with a pair of shears. The separate rubber dies are then mounted upon wooden blocks or mechanical printing devices known as self-inkers, pocket stamps, etc., and are ready for delivery.

Within the last year a new method for making molds for rubber stamps has been devised and patented by a leading manufacturer of rubber type and rubber stamps, which consists in casting upon the type form a metal mold directly upon the face of the type. This metal is principally type metal, practically the same as that of which the type is made; and by this process the form is uninjured and the metal mold is an exact reproduction in every detail of accuracy and finish and depth of the type from which it was cast. This seems incredible, but it is now a matter of fact; and if it should be desired, the writer will be pleased in another article to describe these molds and forward to you a sample which must be of interest to anyone connected with printing or the manufacture of rubber stamps.

These molds are also suitable for making electrotypes or metal stereotypes, as metal casts can be taken from them perfectly.

With the present improved mode of making rubber stamps, which includes automatic chases and flasks, any intelligent person can acquire in a short time sufficient skill to produce first-class work. Full instructions for stampmaking are furnished by vulcanizer manufacturers for the guidance of beginners.

WILLIAM ALEXANDER.

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed to this office, flat, marked plainly, "RALPH."

HENRY A. ANGER, Oshkosh, Wisconsin.—The work on your samples is excellent and fully up to standard for artistic merit.

JOSEPH DECASTRO, with the *Illinois State Journal*, Springfield, Illinois.—We have nothing but words of praise for your ads. They are all good and reflect much credit.

C. H. JACKSON, Waukegan, Illinois.—The *Gazette* is certainly a neat and attractive country daily. The ads. show good common-sense treatment, and the make-up of the paper is neatness itself.

J. FAUNT LE ROY, San Rafael, California.—The composition on the entire concert programme, ads. and all, is excellent. The presswork, however, is susceptible of improvement. Your work, as a whole, shows up very well.

WALTER A. KING, Mason City, Iowa.—Your work is all excellent. The letter-head and card of the *Globe-Gazette* are beautiful and artistic. They are well balanced, correctly whited out, and harmonious in the color scheme.

THE TOWNSEND COMPANY, Pottsville, Pennsylvania.—Your blotter is a splendid one. There is not very much work on it, but for dignified simplicity, balance and finish, it would be hard to improve upon it. You should get trade from this blotter.

THE KEYSTONE PRESS, Portsmouth, Ohio.—Your new letter-head is very artistic, showing excellent composition and harmonious color arrangement. We think this last package of your specimens is very much better than the ones previously sent in for criticism.

ALEX L. FYFE, Chicago, Illinois.—As a whole your office stationery is excellent. On your bill-head, we think the street address is a trifle too prominent. You have accorded it nearly the same prominence as your name. The other four jobs are good as to plan, balance, finish and correct whiting out.

H. V. WATSON, Baldwinsville, New York.—The *Gazette* can well be proud of their ad. man. We have seen few better ads. anywhere than those collected in your neat little brochure, and you deserve credit for using your head as well as your hands. Excellent judgment was certainly used on every ad. in the collection.

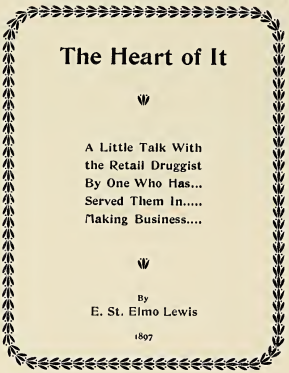
MATT KUMP, Aldine Printing House, Xenia, Ohio.—Your jobwork is all excellent, and shows that Mr. Chew has a good man in his composing room. The blotters, which we had occasion to review some time ago, rank among the best we have seen. The work on the plat of the real estate poster is excellently well done.

AMSTUTZ MUSIC COMPANY, Bluffton, Ohio.—The composition on the cover page of the Public School Manual is only ordinary. There is nothing very striking or original about it. The words "Public Schools" should have no more prominence accorded them than the words "Manual of." They are all of equal importance, and consequently should have the same treatment as to prominence. The border around the line

"Public Schools" did not add to the neatness of the page. The inside pages of the manual are very good, but there is room for improvement in the cover page. It would require very little change to make this page an excellent one.

"Star" Printers, Kewanee, Illinois.—There is decidedly too much border employed on the page ad. in the Premium List of the Kewanee District Fair. The border has taken up too much white. In advertisements it is always a good plan to give them as much white space as is consistent, in order to not hamper the display, and to serve the purpose of making the entire ad. stand out.

Charles W. Roll, Manager, Lincoln Printing Company, Pittsburg, Pennsylvania.—The cover page of "The Heart of It" is your most artistic sample. We reproduce it (No. 1) as it is a good example of an excellent De Vinne page, showing correct whiting out, balance and finish. Some of your other



No. 1.

work, however, has faults which you should strive to eliminate. The panel on the letter-head of Harry G. Bauman is entirely too large, and the border is so heavy that it renders it too conspicuous by far. Panel work, to be effective, should be in good proportion to the rest of the display, and special care should be taken or there is danger of its overbalancing the heading.

Roy T. Porte, Hunter, North Dakota.—Your work, as a whole, is quite good. Your letter-head is up to date. The best two packet headings are those of J. H. McMullen and U. G. Miller. The first page of the statement for the Hunter State Bank is exceptionally good and shows the beauties of the plain gothic letter. The cover page for the programme of the North Dakota C. E. U. is quite artistic.

York Printing Company, Brooklyn, New York.—The plan of the Remisio Lopez card is very good, indeed. The name, however, is in rather too heavy-faced type for use on an invitation in conjunction with light-faced type. To be sure, the name should have been accorded some prominence, but on invitation work it is always a good plan to avoid heavy results. Your monthly blotters are very good and in excellent taste.

James G. Rice, Manager Peerless Printing Company, Philadelphia, Pennsylvania.—The samples submitted for criticism are excellent and possess considerable individuality. There is, however, one sample to which we take exceptions, and feel that you will fully agree with us. In the bill-head of Charles D. Woods & Co. the words, or line, "House Painting" is too small, while too much prominence is given to the street address. The plan of the heading is all right, and with the alteration spoken of would make a most excellent heading.

A. L. Freemott, Albert Lea, Minnesota.—There are many faults in your note-head. Take away the rulework around "Star Printing Office," and move the line about eighteen points, or a quarter of an inch, to the right. Leave off the word "for" and set the words "General Book and Job" in a little larger type to correspond with "Printing." Now, in the upper left-hand corner, place your name, set in small caps. This will improve your heading very much. Try it and see.

H. A. Wells, Benton Harbor, Michigan.—We consider the title-page of the Benton Harbor College pamphlet an excellent piece of composition. The time you took to set it was none too long. Your ads. are also very good. The card of O. M. Southworth is all that could be desired and quite artistic. The Laurel border employed on the statement of A. H. Rowe produces too heavy an effect. Had this been left off and a light rule used in its stead, the effect would have been much better. Your presswork is good.

W. P. Poland, Urbana, Ohio.—Your bill-head is certainly an artistic one, both in color scheme and composition. We notice one small fault with it. You should have omitted the ornament within the wreath. The wreath is ornament enough of itself, and the ornament only serves to detract from the wording inside the wreath. This fact is all the more apparent in the card, where all the form is in black ink. The only particular in which you need coaching is in such matters as we refer to. As a whole, your work is excellent.

Lytton Alley, Nashville, Tennessee.—Your letter has the right sort of ring to it, and we are pleased to see you determined to forge ahead. We can see improvement in the samples submitted, over those previously sent. The composition on the blotter is very good, also the design. On the card of the Globe Foundry & Machine Works, it would have been correct to have used the character "&" instead of spelling it out. There are too many display lines on this card to make a neat or tasty card of it. It is nearly impossible to get good or effective work on the plan of every line a display line. The ads. are all very good. The word "Catalogue" on the cover of the college job is too light for the balance of the display.

Broderick & Boyle, Manchester, New Hampshire.—With the exception of the composition on the seventh page of your booklet, which has by far too much ornamentation, and the ink which is used on the cover, the work shows up very well for a first attempt at colorwork. Bronze should have been used on the cover, because the stock is so dark that it is next to an impossibility to get an ink which will throw the reading matter out so that it can be read. The circle on the card of Smith & Clark is very flat and a long way from being true. Had this line been set straight, the two ornaments omitted, and the line "Double Trapeze Performers" lined up properly at the bottom, with the larger capitals, it would not have been a bad card. Try it over on this suggestion and see.

George Hahn, Manager Plymouth *Evening News*, Plymouth, Indiana.—The best letter-head in the parcel of specimens submitted by you is that of P. D. Burgener & Brother, which we consider very artistic in design, but we propose to tell you how to improve the appearance of it and how to clarify it to a great degree. Have "General Merchandise" set in 18-point Tudor and omit the outline ornament, or else place it after the word "General." This is the only alteration necessary to make this job all that anyone could desire. There is another practice which we would not advise you to follow, especially in the French Old Style, and that is the use, or combination, of different sized capitals in the same word. With this exception the cover page of Plymouth Institute is good. The title-page of this pamphlet is not good. We cannot indorse the practice of commencing and ending words with heavier and more

extended capitals than the rest of the word is set in. Your card jobs are all good, especially the one of H. E. Buck. The cover page of the large pamphlet of the Plymouth Institute is excellent, but the title-page has too much border on it, which assists in making it have a very crowded appearance. We like the first page of the price list of the Pretty Lake Nurseries, but the ornament is not in keeping with the nursery business. You should have used something suggestive of growth.

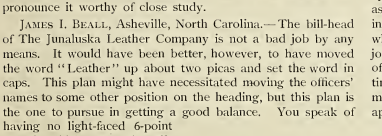
JOSEPH P. RIVET, with Loring & Axtell, Springfield, Massachusetts.—Your last package of specimens more fully convinces us that you are a workman who need not be ashamed of his work. Some of the specimens sent for review were very difficult of successful treatment on account of the vast amount of matter you had to contend with, and yet get a neat, tasty



No. 2.

job with forceful display. We reproduce two of these jobs—a letter-head and a bill-head. The only thing to which we take exception on the bill-head (No. 2) is the address line, set in italics. This type is hardly suitable, in conjunction with the other display, and not quite prominent enough. We think 6-point De Vinne would have made this heading about perfect. We have nothing but words of praise for the letter-head set in Jenson (No. 3). We recommend the plan of this heading and pronounce it worthy of close study.

JAMES I. BEALL, Asheville, North Carolina.—The bill-head of The Junaluska Leather Company is not a bad job by any means. It would have been better, however, to have moved the word "Leather" up about two picas and set the word in caps. This plan might have necessitated moving the officers' names to some other position on the heading, but this plan is the one to pursue in getting a good balance. You speak of having no light-faced 6-point type in which to set the officers' names. We often see excellent results obtained from 6-point old style caps and small caps for this and similar purposes. We think you made good use of the material at your command. Should you wish to use an ornament or two in the above job, it would be all right to do so. It would be a good plan to take the two rules and the ornament and place them under the word "Leather." Should you do this, move the ornament over to the center of the bottom rule.



No. 3.

HAL E. STONE, North Fitzroy, Australia.—You have no need to be either ashamed of your work or discouraged in the progress you have made. We like your perseverance and sympathize with you in your difficulties and urge you to go ahead, making the best of the opportunities that fall to your lot. Eventually things will come out all right for you. The composition on the pamphlet of J. Jones is very creditable. The line "Seedsman and Florist" would have been better had you used the 18-point De Vinne instead of the Celtic. The street address should not be so prominent. We notice in some pieces of your composition that you make frequent use of the character "&" where it should be spelled out. You have made excellent use of the material at your command, and you are worthy of a better assortment of material to work with.

JOHN FLAGG & CO., San Bernardino, California.—In regard to the C. Cohn card, we would say that we can hardly see how it is possible to improve it. It is one of those subjects with which it is very hard to deal in a satisfactory manner. We think you did well with it. It is practical, and quite artistic as well. All your work shows artistic talent. The plan of the manual for the public schools is excellent, but the torch ornament in the panel is too large for the page. There is also another feature in this cover which we can hardly approve, and that is the right-and-left-hand-flush style. It invariably gives the work a ragged appearance, making it next to impossible to evenly white-out the job. This most desirable feature in job composition does not consist solely of evenly spacing the words and equalizing the distance between the lines, but also equal spacing on each side of the margins as well. Now, understand, we do not advocate the placing of every line in the direct center of the line, but there are some jobs which cannot be successfully treated on the lines which you followed in this instance.

JONES BROTHERS, Olyphant, Pennsylvania.—Aside from the initial letter which you made from border and bent rule, the blotter is very good. Do not employ anything in your work which is liable to lay it open to criticism, and make it have the appearance that you tried to accomplish something, and failed as to results. Really, you wasted enough time on that one initial letter to have purchased a first-class up-to-date initial, which you could have used to advantage, not only on this one job, but on many others besides. Time is the most costly item of expense in any business. You had far better put in your time on the outside, hustling for business, than to use it in making things, the employment of which will have a doubtful appearance. This is meant in the most friendly spirit, and not to insinuate that you do not work enough on the outside. Your advertising matter shows that you believe in it.

G. A. CROWDEN, Clinton, Illinois.—Your work shows many good points, also a few which are objectionable. The cover for the Bar Docket is in many respects admirable, but you can better it. Had you omitted the ornament in red at the left of the word "August," and moved that word and the one underneath it over into the center of the measure, it would have added to the effectiveness of the page. We would also have placed the words "DeWitt Circuit Court" in the center of the measure instead of flush to the left. Now put in a simple ornament in red between this section and the last line. The cut in

the lower left-hand corner is an artistic idea, thoroughly in keeping with the theme. We would admonish you not to use Sylvan text for capital lines. It is too hard to read. Your menu would have been an excellent one had it not been for the cap. lines in the courses. The Slick Grain Company's letter-head is splendid. You have good ideas about ornamentation. To have ornamented the Day bill-head would have been a mistake. However, this job could be improved on these lines: Move the words "Lumber and Coal" over to the center, and place "dealers in" above it. Take the words "All Kinds of Hard and Soft Coal and Builders' Material" and arrange them in a small panel at the right of the measure. This will help your heading very much, and it will pay you to demonstrate it in a practical manner by resetting it.

We have been thinking for some time of presenting to our readers a few envelope corners in different styles of composition. Accordingly we show the accompanying forms, and hope they may be productive of new ideas. Some of the designs have been on hand so long that it is impossible to give credit to the men whose designs they are. However, the gentlemen will benefit of this criticism, we will go into detail and tell how the job was set. The page was all set in Tudor Black text. At the left of the measure was a very pretty band composed of light-faced dotted rule and 12-point heavy ornaments of a leaf pattern. About eight picas from the top, and composing a portion of the band, was the lion ornament spoken of above. The band is all right and in good taste, but had a cross or some mural ornament taken the place of the lion it would have been quite artistic. The first line of the reading matter was "Annual Meeting," with two colons, one on each end of the line and having about two picas space between the letters at each end and the colon. This was done in order to square up the section of reading matter and to prevent the forming of a pyramid. The colons being light in face as compared to the type, although of the same font, failed of the purpose for which they were intended and left the pyramid as it was. This is a bad plan. "Of the" followed in a catchline with an em dash on each side of the words. The dashes should not have been used. Following the catchline were the words "Black River and St. Lawrence Association," making two lines. After this

RETURN AFTER 5 DAYS TO
T. D. Phillips,
Funeral Director,
MENASHA, WIS.

Scott & Scott,
Bakery.
No. 137 North Cherry Street,
OLATHE, KANSAS.

IF NOT DELIVERED IN FIVE DAYS
RETURN TO
CLARKE & BRADY,
YACHT PLUMBERS
FOOT OF 23D STREET. BROOKLYN
TELEPHONE, 154 SOUTH. N. Y.

BICYCLE INFIRMARY
IN CONNECTION
FOR
DISABLED BIKES.....
TURNER H. NANCE,
Bicycle Dealer
TALLADEGA, ALA.

Return to LATHROP-HATTEN LUMBER CO.
RIVERSIDE, St. Clair Co., Ala.
If not delivered within 5 days.

Anthropology, Mineralogy,
DR. J. W. HORTER,
2728 N. 15TH ST.
PHILA., PA.
Bibliography, Botany, Etc.

D. G. McGINLEY & CO.,
...HATTERS...
MEN'S FURNISHERS
AND FINE SHOES.
OGDEN, — — UTAH.

AFTER FIVE DAYS RETURN TO
H. O. BOSTWICK & SON,
DEALERS IN
Hardware,
Agricultural Implements,
Wagons and Carriages.
BATAVIA, N. Y.

readily recognize their samples. We make this explanation and regret our inability to give the proper credit. Next month we would like to show a few packet note-heads, and request our readers to send in a few for that purpose, and we will select such as are suitable and reproduce them with proper criticism. We would also request our readers to send us a few invitation forms. It will be necessary that these specimens be clearly printed on white paper and in black ink.

Fayette M. Herrick, Watertown, New York.— Your work as a whole is very creditable. You need coaching in some things — ornamentation, for instance. In the job of the "Annual Meeting of the Black River and St. Lawrence Association" we fail to see the appropriateness of the lion used in the side panel. Ornaments of this character should never enter into church work. The other ornamentation is in good form and perfectly proper, especially the one used between the sections of reading matter. There is also a fault in the composition of this job. The entire wording is: "Annual Meeting of the Black River and St. Lawrence Association of Congregational Ministers and Churches, at the Congregational Church, Antwerp, New York, June 15 and 16, A. D. 1897." In order that all may have the came another catchline, "of," with a two-em dash on either side. This dash plan is not a good one to follow, and is especially objectionable in text types. The remainder of this section is composed of the words "Congregational Churches and Ministers," set in one line. This section was cut off with a dotted parallel rule. In the center of a blank space about twenty ems deep was a simple mural ornament. Another dotted parallel rule was then employed, and following this was the wording "At the Congregational Church, Antwerp, New York, June 15 and 16, A. D. 1897," occupying three lines. This section started with a 24-point letter and the balance was set in 12-point. The larger capital prevented the "A. D. 1897" from going in the second line, and consequently the second line was filled out with Jenson ornaments and the date thrown to the center of the third line. This plan formed another very good pyramid, which was unintentional on the part of Mr. Herrick. The plan on which this job was started indicates that it was intended to be a square design. The proper thing would have been to set the entire top section in 18-point Tudor, starting it off with a good initial, providing one was to be had, and to have made two lines of the bottom section, using 12-point

Tudor. This would have made an admirable job. Now, do not stop with sending this one parcel for criticism, but send frequently, and not more than two or three specimens at a time. In this way you will derive much greater benefit from the department. Your work is very creditable and your talent needs guiding in proper lines.

NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly "WAGNER."

LITHOGRAPHIC STEAM PRESS OR HAND PRESS ROLLERS.—The most important parts of a litho steam or hand press, next to the printer, are the rollers; they must do the work. If the dampening rollers do not work right the ink cannot be distributed evenly; if the ink rollers are not made of the best material and in the most skillful way the impression will suffer, may the ink be ever so good.

LITHOGRAPHED CALENDAR PADS FOR 1898.—The Gugler Lithographic Company, Milwaukee, Wisconsin, have sent samples of novel design in calendar pads, each pad glued and ready for stapling. They have been engraved on stone and etched with extreme care, are of four different sizes, printed in a magenta-black, which shows the figures out in white, very bold, and yet the color is so "toned" that it will not mar nor jar the most "dainty" calendar creation. At the same time we believe it would hold its own if placed against the most vivid and flashy work of that kind. This pad is certainly the best ever seen in these quarters, and is especially adapted for artistic work.

SUCCESSFUL PRINTERS ON ALUMINUM PLATES.—The Sackett & Wilhelms Litho Company, New York, have acquired the control of the "Schalz" patent aluminum plates, and are prepared to sell licenses and the necessary secret solutions for working them in the United States. This is the first establishment in America that prints really fine work from this metal. They have recently put in larger presses to replace the smaller ones. Mr. Charles Kueppler has succeeded Mr. Weber in the management of the pressroom. This establishment is managed by the most select talent in every department, and from the very start it has always taken up whatever was new and beneficial to the lithographic business. The results today show the wisdom displayed.

LITHOGRAPHY ON METAL PLATES.—Aluminum has a formidable rival in the "Patent Franklin Plate." Working with crayon is extremely pleasant, and one imagines he is working on a beautiful blue-gray stone of the finest quality. Of course, there are some wrinkles to be learned: The crayon should be hard and pointed and worked sideways; then, after working a while in one direction, the stroke can be reversed, working it backward, when an immediate darkening of the grain will result. We are now drawing on some of these plates and trust to be able to give some further and more interesting information on the subject. One thing which struck us as particularly delightful was that on a hurry portrait we were able to take a 20 by 25 plate home in a portfolio, and, after working on same in the evening, bring it back to the office again, saving all the annoyance and delay of carting, packing and danger from injury, etc. Most any litho-printer can handle the plates the same as stone.

CONVENTION BOOK OF THE L. I. P. B. A. OF THE U. S.—The "Convention Book" of the seventh convention of the "Lithographers' International Protective and Beneficial Association of the United States" is a handsomely gotten up book of over 75 pages, illustrated with fine half-tones, containing various good hints to printers, etc., the entire proceedings of the convention at Cincinnati, Ohio, July 12, 1897, and the portraits of the leading lights who have made the association useful and famous. The book is of especial value to all connected with the trade, as it gives the addresses of the lithographic houses in the United States and contains the advertisements of the best houses in the allied trades. We heartily congratulate the brothers of the L. I. P. on their showing, and hope their good example will sometime (it ought to be very soon) show their very unselfish and extremely liberal-minded brothers, the artists and engravers, what can be done by a unity of purpose and a steadfast intent to improve the condition of their fellow-man.

EXQUISITE SPECIMENS OF LITHOGRAPHIC ENGRAVING, ETCHING AND DESIGNING.—Again comes the cry for more specimens in lithography, especially commercial engraving. This is a great field in our trade, calling out the finest qualities of taste and workmanship. THE INLAND PRINTER should speedily take up this matter, to bring a page of "commercial work" from the leading shops in the United States now and then. Who is going to cut the ice and secure many of our commercial engravers and designers as new subscribers to the "foremost paper in the printing industry," besides adding more glory to their own fame and genuine advertisement all over the globe? Here we have received a sheet of litho-engraved specimens from the Gugler Lithographic Company, of Milwaukee. The designing is dignified, the rendering of color values crisp and clear, the etching bold, the letter engraving all that can be desired, the treatment of the buildings is exquisitely superb, and the transferring and printing AI. All in all, it is the kind of work to show as "specimens of lithography."

WHO IS THE BEST ENGRAVER, AND WHAT ESTABLISHMENT CAN BOAST OF HIM?—This question, which is to be answered by the "Card Prize Competition," should not be a one-sided affair, and as the distinction attached to the decision of this very important question is a far-reaching one, provision has been made to properly display the various specimens which have been sent in and which may yet be sent in, and to have fair, competent and disinterested experts pass upon the merits of each claimant. To carry out these points well, the following gentlemen have accepted the task of passing upon the merits of the various contestants (not placing their own work in competition): Messrs. J. F. Koch and Albert Heinmüller, of 4 New Chambers street, New York City—the former an exact letterer and the latter a commercial designer—will watch the interests of those competitors who are not association members; Messrs. Frank Glucken (display letterer) and George Lützel (special letterer) will represent the association side. The exhibit and award will be made in conjunction with the "Christmas Auction Sale of Original Studies, Sketches and Drawings, Proofs and Lithographs," to be held at 12 St. Mark's place, New York, during the latter part of November (date soon to be announced). It has been noted that various firms have sent in cards of their concerns, with the name of the engraver marked on back. We would commend this plan as a good one, for where the engraver does not possess the spirit or pluck to help along in this work, or cannot spare the outlay of a few stamps, it is no reason why the establishment who employs his talent should not get some benefit from his cleverness by advertising themselves through the ability of their workman. Samples can be sent to the office of THE INLAND PRINTER, 212 Monroe street, Chicago, Illinois; Richard Kitchelt, 33 Sutton street, New York; J. F. Koch, 4 New Chambers street, New York; Emanuel F. Wagner, 69 Schenck avenue, Brooklyn; Richard Norris, 14 Reade street, New York.

THE FIRST AMERICAN PAPER MILL.

In the year 1690 the first paper mill in America for the manufacture of paper from linen rags was established at Roxborough, near Philadelphia, by William Rittinghuysen (sometimes written Rittenhouse), a Hollander. He was assisted in the enterprise by William Bradford.

MONOTYPE PICTURES.

WHAT is a monotype?

A picture that is a painting, and yet is not complete until it has been printed—and which, in the first printing, destroys the type, thus limiting the issue to a single impression. Surely such a process should be the bibliomaniac's ideal for the extra illustrating of his "limited" editions; and to the artistic printer it will be of interest, as showing a new field for development in the processes of printing.

But it is to the artist—the painter and worker in black-and-white—that the making of monotypes is a practical possibility. To the student it teaches a broad and direct handling of light and shade, and the composition of pictures; to the trained artist the results of his experiments in this branch of art have a distinct commercial value.



MISS B. OSTERTAG.

Monotypes have been produced by many of the masters, mostly as mere sketches—pictorial playthings, as it were—and their prints are rare and highly prized. The oldest monotypes in existence were made by Castiglione in the sixteenth century, and among the moderns the art is practiced by such men as Charles A. Walker (who originated the term "monotype"), Hubert Herkomer, William M. Chase, James McNeill Whistler, Robert Blum, Otto Bacher and Frank Duveneck. Joseph Jefferson, the veteran actor, has produced many notable plates.

The prints reproduced in this number are by Miss B. Ostertag, a young artist who less than a year ago came to Chicago fresh from a training in the Paris studios to make this city her home. Her paintings in oil easily won recognition in the local exhibitions by their bold breadth of treatment, and the truth and simplicity of color values. But at the recent exhibit of the Pastellists there were shown a number of monotypes from her hand. These were, to many, the most interesting feature of the exhibit, and nearly every person who viewed the pictures propounded the query which introduces this comment.

Briefly, a monotype is a painting in printers' ink or ordinary oil color, either on glass or a polished sheet of zinc or copper, such as photo-engravers use. When completed, a moist paper is laid upon the painting, and an impression taken either by direct pressure or by rubbing the back of the paper with the hand or an ivory paper-knife, by which means the picture is transferred to the paper, and the plate left bare, ready for the working out of another



"PARISIENNE," BY B. OSTERTAG.



A PORTRAIT STUDY, BY B. OSTERTAG.



THE LADY OF SHALOTT.

Monotype, by B. Ostertag.

subject. To those who have never tried it, the process will doubtless be interesting, as the accidental results are often more startling than what the artist really intended to produce.

The accompanying reproductions are half-tones made direct from the monotype prints, and do not show the effect to the best advantage on account of the screen. As the originals were in colors difficult to photograph, and had a softness of shading equal to the finest photogravure work, the half-tone reproductions hardly do them justice. They will, however, with the text, give an idea of what monotype pictures are.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

CORROSION OF COPPER-FACED TYPE.—W. B., Penn Yan, New York, writes: "Does copper-faced type corrode? If it does, what treatment would obviate the difficulty?" *Answer.* In a dry atmosphere and under ordinary conditions, copper will not corrode to an extent sufficient to injure printing plates, or type faced with the metal, but there are certain colored inks which attack copper by reason of the mercury contained in them, and certain cleaning compounds containing ammonia which would be likely to produce corrosion if allowed to remain on the type. Verdigris may be removed from copper by brushing with very dilute nitric acid or ammonia, and thoroughly rinsing with clean water.

STEREOTYPING RULEWORK.—T. B., Massachusetts, writes: "Inclosed you will find a statement, the heading of which was printed from a stereotype plate. You will notice that the points, date and 'M' rules, as well as some of the letters, appear to be a little higher than the rest. Also, the top line has the appearance of being off its feet. Can you give us an idea as to what the difficulty is, and suggest a remedy? The brush used was of the best quality and was even. We are using blankets made especially for the purpose (according to the manufacturers), costing $1 a yard. Are the blankets we are using too hard, or was the matrix beaten unevenly or did we give the form too much pressure in drying? Please answer in THE INLAND PRINTER." *Answer.*—The job submitted is difficult to stereotype, for the reason that the points have no surrounding matter to protect them from the squeeze of the drying press. The beating and planing should be done very lightly, to avoid cutting the flong with the sharp points and rules, and for the same reason a soft drying blanket should be used. Severe beating or excessive pressure on the drying table, particularly if the blankets are hard, would force the points into the matrix deeper than the type and cause them to be high in the stereotype plate. The space below the upper line may have had too much packing, which might serve to distort the matrix and make the line appear off its feet.

POSTAGE STAMP PLATES.—W. J. K., Wellington, New Zealand, inquires: "Will you be kind enough to explain in your electro columns how the electrotype plates for American stamps are prepared? I believe they are made for copperplate printing, but am not sure." *Answer.*—The following description of the process employed by the Government for producing postage stamp plates has been kindly furnished by Mr. P. M. Furlong, formerly superintendent of the Government electrotyping department: "The United States postage stamps are printed on a steam press from steel plates, and not from electrotypes. The original is engraved on soft steel, and then case hardened, and this hardened die or original is pressed into the rim of a soft steel roller, which is also case hardened, and from this hardened roller any number of duplicates are made on soft steel, which are again case hardened before printing. It is a very slow but interesting process, and in my judgment can be done more rapidly and as perfectly from electrotypes *that have been nickel-plated* as by the present expensive methods. When I state that stamps can be done as well from nickeled electros, I mean the nickel method in use at this office (Theo. L. De Vinne & Co.), for producing half-tones, that is, depositing nickel in the mold to the desired thickness, and backing the nickel deposit with a deposit of copper. You will notice this reverses the old method of depositing nickel on the copper plate."

FACING STEREOTYPE PLATES.—Amateur, Oakland, California, writes: "I have been trying the experiment of plating stereotype book plates with copper, with the object of increasing their durability. Some of my attempts have been quite successful and I find that plates thus protected will stand twice as many impressions as ordinary stereo plates. My main difficulty is in making the copper adhere to the stereo metal. Sometimes they work all right, but in other cases the copper strips off before the printing is completed. Can you suggest a remedy for this trouble? I use an electrotypers' solution for the plating bath." *Answer.*—Copper will adhere firmly only to surfaces which are absolutely clean and free from oxide. If the plates are old and dirty or greasy they should first be scrubbed in hot lye, then rinsed in clean water, then scrubbed with powdered pumice stone and rinsed again, after which they should be dipped for an instant in water acidulated with nitric acid in the proportion of about two ounces of acid to each gallon of water. After another rinsing the plates should be immediately placed in the bath. It is important that no time be lost between the last rinsing and the immersion in the bath, for a film of oxide forms almost instantly on exposure to the air. If the plates are new and clean the preliminary cleaning may be dispensed with, but they should be dipped for a few seconds in the acid and water to remove the oxide and thoroughly rinsed in running water. The electrotypers' solution will answer for the plating bath, but should be used with a moderate current, and the plates should be separated from the anodes a distance of six or eight inches.

LINOTYPE METAL.—Book printers are daily becoming more interested, and hence better acquainted with the merits and demerits of linotype metal, and a fortune awaits the firm whose quality of metal meets the demands of the book printer, and whose dealings are based upon a fixed purpose to furnish him but one quality of metal, and that quality to be the best for his purposes. Any linotype metal will do for the newspaper office, where stereotyping is in vogue, or where the editions are small, and where the appearance of the printed matter is not important. And it is a peculiar fact that the prices obtained for these metals vary far more than does the quality of the metal. To illustrate: It is the same transaction as the buying a 5-cent and a 10-cent cigar out of the same box. A great many book printers are governed by the price of the metal rather than its quality, and thus sacrifice the class of their work. It is from this class of book offices that the output of the machine is criticised, and prejudice created against it. Inquiries in the book offices whose composition is a credit to this great machine, reveal the fact that the quality of the metal has been intelligently investigated, and a cent or two more a pound in its price is looked upon as a guarantee of its superiority, and a proof of its reliability, where the integrity of the manufacturer is unquestioned. Linotype metal is composed of lead, tin and antimony—lead, of course, largely predominating. The prices of these metals are quoted daily in the market reports, and an estimate can be closely obtained by the price paid for linotype metal, whether it can possibly contain any tin or antimony, which constitutes the wearing quality of the metal, and which is absolutely necessary in a book metal, but is not all-important in the news metal. Furthermore, it is just as absurd for a book printer to use news linotype metal in his book composition as it would be to use news ink upon his bookwork.

The safest course to pursue is to purchase from a firm making book metal *exclusively*, and, consequently, a specialty. Such firms can only deal fairly with their patrons, and at the same time keep their metal up to the required standard by regulating their selling price with the variations of the daily quotations upon the metals used in its manufacture.—*Linotype Book Operator.*

While it is true that some linotype metals seem to work better than others, it does not always follow that the most expensive metals, i. e., those richest in tin and antimony, give best results. About a year ago the writer was interested in a series of tests of linotype metal where the object was to obtain the best metal possible without regard to cost. Three manufacturers, all large and reputable houses, competed for the business, and each furnished samples of varying richness, it being understood that the manufacturer supplying the *best* metal would secure the order. The tests extended over a period of about three months, and resulted in the rejection of all the special brands, and the adoption of the first metal submitted, which was a standard mixture. It was demonstrated by these tests that even a slight increase in the proportions of tin and antimony contained in the standard metal resulted either in "rotten" slugs or a derangement of the machines. It appears, therefore, that "rich" metal is no more suitable than "poor" metal for linotype machines, but that a certain proportionment must be rigidly observed to assure a satisfactory product. It is possible that the troubles of the manufacturers often result from their attempts to improve the quality of their metal by enriching it beyond the point of practicability rather than by robbing it. Several manufacturers, after months of experimenting, now refuse to furnish any other mixture than the one which experience has taught them to be most suitable. The linotype is a delicate feeder, and careless dieting is sure to produce trouble.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

Size for Gold or Dutch Metal Leaf.—J. W. E., of Rochester, New York, "would like to know the best method of working gold or 'Dutch metal' leaf on enameled stock." He says: "I have always used a size prepared by ink manufacturers, but do not get the desired results. Would like to know how and what preparation is used to do this class of work by heat." *Answer.*—This question has been answered, in one way and another, many times in this department. If J. W. E. will refer to page 681, of September number, he will find the latest answer to his question in the paragraph on "Embossing Imprints on Photo Card Mounts."

A Question for Manufacturing Stationers.—G. A. R., of Dubuque, Iowa, asks the following question: "What process is used in putting the black mourning border on stationery, etc.; and what are its advantages and disadvantages? Is it a completely satisfactory process; or, could it be improved, and would there be any field or demand for an improvement?" *Answer.*—Almost everything is susceptible of improvement; and if our correspondent will take the time to work out a scheme or method whereby he can show an improvement on present one, then let him write to such wide-awake people as the J. W. Butler Paper Company, of Chicago, and he will likely find a ready response.

Printing on Aluminum.—W. J. R., of Philadelphia, Pennsylvania, says: "I would like to know if you can give me any information regarding how to print on aluminum, so it can be carried in the pocket without rubbing off. I have seen some that has been done with a rubber stamp, but it does not look very clear, and is bad around the edges. What is the trouble; should it be printed from another composition instead of rubber?" *Answer.*—Printing on aluminum is analogous to the method of printing on tin, which is usually done by lithography, from stone, after the sheet of metal has been treated to a surface presenting evenness and reasonable absorptive properties. The ink used, also, has special adhesive merit. As the printed work is taken from the press it is placed in "baking" ovens, so as to set and dry the colors. Printing from rubber stamps cannot be productive of satisfactory results. A special outfit is necessary to prosecute this style of printing.

Ink Dries on Press During Night.—T. P., of Atlanta, Georgia, says: "I find the ink gets hard on the disk of my press over night, and I don't know any remedy for it. I once thought it was the weather; but now I find it is not the cause. I don't put benzine anywhere on it; but I use the regular kerosene for cleaning it up with." *Answer.*—The best preventive we know of is to wash up the disk every night after working. A few drops of machine oil distributed over the disk at evening will prevent the ink from drying during the night. If you are using a "quick-drying" job ink, as you likely are, it is expected to dry long before morning; but if your work will permit of "slow-drying" ink, then procure such a grade of ink, and you will not complain of it drying on the disk too fast. However, the last might prove the greater of two evils, especially when you have to do a "rush" job and deliver it dry enough for use in a few hours after.

To Make Gold Ink and Bronze Hold On.—I. N. H., of Bluffton, Ohio, has sent us a printed impression in gold ink on deep vermilion plated (label) paper, regarding which he writes: "This work was done with gold ink; but you will observe that it rubs off. I first tried bronzing with bronze powder over red ink, but the bronze rubbed off as soon as dry, and now the gold ink does likewise. Can you suggest a remedy?" *Answer.*—A little dammar varnish added to the ink before beginning to print will prevent the bronze from rubbing off. Do not use too much, as it will help to tarnish the brilliancy of the bronze. *Carry more ink on your work* than shown on sample sent us; and add a couple more sheets to the tympan, to *increase* the pressure on the impression; this helps to *set the ink*, and give luster to the printing. Gold size ink should be used for bronze powder printing, instead of red ink.

An Ambiguous Question.—H. S. C., of Wilmington, Vermont, has sent us two printed labels, one on green and the other on pink paper (waterproof), about 5 by 5 inches in size, which are fairly well printed, except that done on the pink paper, which appears to "pick" a little. Here is what he writes: "I herewith inclose a sample of a syrup label which we were unable to work. Will you please inform me where the difficulty lies, and how to remedy it?" *Answer.*—We are sorry that H. S. C. has not attempted to outline what was his special difficulty, or why he was unable to work the label. The ink holds on splendidly, except where it has pulled off particles of the coating on the pink stock. It is probable that the black ink used has been thinned too much with a "quick-drier"; in that case the ink should have been changed, and a shorter and denser one substituted. We are more inclined to find fault with the typography than with the paper, ink or presswork.

"General Humidity" Dosed to Death.—Let us tell our readers how it was done, by giving, *verbatim*, the contents of a recent letter received from Mr. Thomas Roche, of New Haven, Connecticut: "Here in the East we have had a muggy summer—a summer which Nature had likely fashioned for the glory of 'Old Humidity' himself, and—well, for the apparent profit of the rollermaker. But the general didn't hurt me nor my rollers; and I'll tell you why. It wasn't because he loved me any more than you, or that he forgot I was in the printing business. No, sir! But I was prepared to parry his blows, and I parried them, by warding them off. He couldn't touch my rollers; although, to tell the truth, it was, after all, only my

rollers that he did not touch. What did I do? Why, you ought to know better! Don't ask foolish questions! You ought to have done the same thing yourself. Probably you did; but if you didn't, you will likely do so next summer. Yes, you will make a solution thus: Bichromate ammonium, half ounce; water, forty ounces; with this you will sponge your rollers thoroughly, and then let them stand in the light for about half an hour. And then? Why then old General Humidity will keep away from them; and if he don't he will be powerless to harm them, anyway. Better than the tannic acid method, you will say! Certainly; I've tried both, and, as the result of my experience, I can guarantee my assertion."

First Experience in Printing Half-Tones.—F. F., of West Chester, Pennsylvania, writes thus: "Inclosed find three half-tone specimens which I ran on a cylinder press. Plates 1 and 2 were run in same form, and cut 3 was run in a different form, but in same position as No. 1. Please explain why plates 1 and 3 have not worked better. I thought the ink was not soft enough, but the maker of it said that could not be, as cut 2 was not affected in the same manner. This is my first experience in this line of presswork, and any information you may impart will be appreciated." *Answer.*—Plate 2 is the best printed of the three, and plate 1 next best. The former is much the clearest, because the subject is much easier handled in the make-ready. Plate 1 takes in a large radius of view, rendering the subject more difficult for the photographer to get clear detail, without which the photo-engraver cannot produce satisfactory perspective or reliefs. Plate 3 is the best of the lot, in so far as subject and engraving enter into the consideration; but you have not produced a good piece of presswork from it, because you have not made a requisite overlay, and your inking rollers have not been free of dirty particles or partly dried-up ink. In a word, there is no perspective, tone or finish to the printed impression. The same may be said about the other specimens. You need a few lessons in making ready overlays for better half-tone printing. The ink and paper are both good—the paper, perhaps, is not equal in quality to that of the ink used.

To Prevent the Ends of Rollers Cracking.—R. R., of Keokuk, Iowa, is a pressman who takes much interest in the troubles of his brother pressmen. Here is what he says regarding the prevalent complaint of "cracking" at the ends of composition rollers: "I notice that very often questions are asked in The Inland Printer, 'How to prevent rollers from leaving off on the ends?' The best and, in fact, the only way is to keep the ink as clean and fresh on the ends of the rollers as on any other part of them. I have noticed pressmen who when they have had a small form to run on a large press, put ink in the fountain and on the rollers over the form only. The ink should be put on the full length of the rollers, whether the form be large or small; and when the rollers are washed they should be washed as clean on the ends as in the middle. If any pressman wants to test this method, let him take a good roller, with plenty of suction, and put it in a press and run it an hour or so *without any* ink on it; then take it out and examine the same carefully, and he will find that it has thousands of little cracks on the surface. If a run is short and an expensive ink is to be used, let the good ink be run over the form, extending a reasonable distance each way for vibration, and let a cheaper ink be used on the ends. I know that there are pressmen who run oil on the ends of inking rollers; but there is no kind of oil that can be run on them that will prevent them from cracking sooner or later—at least this has been my experience."

Tympan Covering for Army Press.—G. W. M., of Cushman, Arkansas, writes: "Please inform me, through 'Pressroom Queries,' what is the best thing to cover tympan of



Photo by E. J. Davison, Kansas City, Mo.

CONTENTMENT.

Herefords belonging to Mr. Kirk B. Armour, near Excelsior Springs, Missouri.

an army press with, for best newspaper work. The old one is made of paper, but it soon bags, causing slur. The press has a rubber blanket between the face and back of the tympan." *Answer.*—Cover it with *strong white muslin* or linen, which must be quite free from thread lumps. Cut out a pattern of the tympan frame and tympan sheet in strong paper, allowing about two or three inches for pasting and turning in around the tympan frame. When you have carefully completed this paper pattern, and are satisfied that you have made full allowance for turning in, then spread out the muslin on a level table or board (putting the smoothest side of the muslin to the face of the table) and cut the muslin to the pattern. Keep pattern for



Photo by Henry Stark, St. Louis, Mo.

UNCLE NED.

future use. *The material must run the long way on the iron frame*—that is front and back. Paste the front and off-side first, and draw the muslin smoothly and firmly around the iron frame of these ends, allowing the paste to dry before pasting or fastening the near side or end. That done, then paste the near side and draw the muslin to you in a straight direction and fasten it; let this dry slightly, then paste and fasten the muslin at the bottom end—drawing the muslin as tight as possible without injury. If the muslin is slightly and uniformly dampened with clean cold water before fastening it at the end, and then pasted and drawn tightly around the iron frame, you will have a taut tympan. All ends of the muslin should be secured under the edges of the iron tympan frame. When making ready for printing, a sheet of strong paper should be smoothly pasted over the entire face of the muslin sheet and allowed to dry, after which the tympan will be found to be nearly as tight as a drum head. This sheet should be washed off, the muslin allowed to dry, and a new sheet applied, as before, for every make-ready of form. Use strong fresh paste into which a little alum and table salt have been boiled.

TO ERADICATE ELECTRICITY IN PAPER.—As the approach of troubles from electricity in printing paper is nigh, by reason of colder weather, it may be opportune to give the views and remedies of a couple of correspondents located in different geographical and climatic sections of this country. A gentleman writing from San Francisco has this to say: "I have noticed a number of scraps of information and inquiry concerning electricity in paper advanced by California pressmen. I don't know why they want to talk about this stranger, and I fancy if those who complain could see sheets stick to one another like bills pasted on a fence, or what is worse, stick to delivery and tympan so that they must be torn off in pieces, they would throw these little troubles (which are theirs) to the winds and cease to tear their hair with one hand while wielding a sprinkling pot with the other. A little glycerin applied to the top sheet occasionally will dispel these imps, which are caused by friction of hard-finished paper brushing past steel bands and rods. The climate is all right." We rather fear that the foregoing will seem a little "chestnutty" to some of the readers of this department, but it is given for the benefit of those who desire to take advantage of the suggestion so willingly thrown out by the writer. However, here appears to be a more effective way of overcoming electrical troubles in paper, and has been sent us from a gentleman in Detroit, Michigan, where these prevail to an annoying degree by reason of the very cold weather prevalent there during winter months. This writer says: "We have had considerable trouble with electricity in our pressroom, but since trying the effect of the following method as an experiment the difficulty has ceased. I know that a great deal has been written and said regarding the difficulties encountered by pressmen with electricity in paper. Every known device has been tried in order to remedy the trouble, and frequently whole editions have been worked off before the evil has been abated. Mr. George Haggerty, a pressman of Detroit, believes he has solved the problem by taking a piece of insulated copper wire (such as electricians use in stringing their incandescent lights) of sufficient length to pass from the top of feed-board, underneath the paper, down to the distributing table and under the printed sheets, and back to the feed-board. The ends of the wire are to be spliced together, that is, the *bare wire*. The wire thus directed underneath the paper tends to draw the electricity from the paper and causes it to move in a circular motion around the wire by the operation of the press. By using this simple device when confronted with the difficulty of electricity, pressmen will find immediate relief."

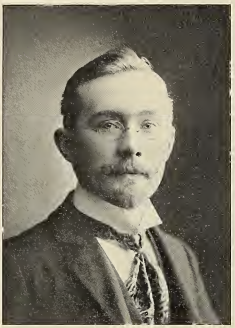
WRINKLING ON THE PROUTY PRESS.—C. P. F., Marengo, Illinois, says: "In the July number I notice a subscriber has trouble with wrinkling on the Prouty Press. I would suggest that he loosen his cylinder, as it is a little too tight, and wrinkles will disappear like the 'dew before the morning sun.'"

ANCIENT PAPERMAKING.

Paper was made by the Chinese about 95 A.D., or, according to some authorities, about 200 B.C.—that is to say, paper in the modern sense of the word. All substances which have been previously used for the purposes are really either parchment or fibrous substances not treated in such a manner as to render the manufactured article of the nature of what we understand as paper; that is to say, the tissue of vegetable fibers interlaced with one another by being shaken upon a wire cloth while held in suspension by water. The best known of these vegetable substances used for the same purposes as paper was papyrus, an Egyptian plant from which the word paper is derived. The white pith of the stem of this plant was cut into flat strips which were laid side by side and pressed until they adhered to one another and formed a sheet, which was written upon and could be rolled up. Papyrus has been recently manufactured in this manner by members of the Royal Botanical Society, and is exactly the same as the papyrus of the ancient Egyptians, except that the color of the specimens, which are about 3,000 years old, is somewhat darker than that of the modern production. The art of papermaking seems to have been gradually carried westward without any record of its progress having come down to us until 704 A.D., when the Arabs learned it at the capture of Samarkand. They, or rather the Moors, appear to have carried it into Spain.—*Paper Makers' Circular.*

CURTIS GANDY — ARTIST.

THE work of Mr. Curtis Gandy is familiar to Chicagoans, and in presenting in the cover design of the present number of THE INLAND PRINTER an example of his style in this class of decorative work, something of the artist's history may be accepted as of interest. Mr. Gandy was born about thirty years ago in Philadelphia, but his early recollections are principally with the seacoast of New Jersey, where he was brought up in a little village called Seaville. A native taste for drawing and designing was early displayed—so early as to be beyond the artist's remembrance. At fourteen years of age young Gandy left home, and began work in the painting trade and went on from plain house painting to car decoration, and the year 1888 found him in the employ of the Pullman Company, at Pullman, Illinois. After a short stay with the company, Mr. Gandy sought Chicago and allied himself with the printing trades, and was twenty-five years of age before he commenced the study of art, which he began at the Art Institute. Since that time he has been in the lithographic and engraving trades for the last three or four years and is at present associated with the Smith Academy of Art. Mr. Gandy finds his interest chiefly centered in decorative work as applied to fresco, to bookwork and religious painting—the ideal side of decoration. While a native of the East, Mr. Gandy is a very patriotic Chicagoan and has a profound faith in its future as a patron of the arts.



PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

"NATIVE."—C. F. W., Washington, D. C., writes as follows about this word: "Many authors, especially those who dabble with statistics, use the words 'native language.' On consulting the Century Dictionary, under the head 'Native,' I find the following definitions: '3. Of or pertaining to one by birth, or the place or circumstance of one's birth; as, native land, native language. 4. Of indigenous origin or growth; not exotic or of foreign origin or production.' Now, will you kindly explain the native language of a person born in Switzerland, where it is stated that in one canton the language used is Italian, in another German, and in still another French? Likewise of Alsace-Lorraine, which at one time is a part of France and at another time is an integral portion of Germany? Then, let us take Brazil. A person born in that country is called a Brazilian, yet speaks the Portuguese tongue. Colonization, also, leads to a strange condition of affairs. When this country was settled there were several languages, yet English became the predominant one. Still, if I am not mistaken, English is not of indigenous origin or growth here. While I am well aware that the words have been used by some of the best writers, I am still of the opinion that it is not strictly correct, and that some other expression might be used. As an example, I will state that I saw recently a case where it was printed that a child was born in Canada of Italian parents and that he could read and write his native language. What is his native language?" *Answer.*—One's native language is that to which he is born—that is, it is the one he acquires most naturally, being, of course, his parents' native speech, wherever he may be born. Dictionaries cannot multiply definitions for every possible mutation of human affairs. The definitions quoted are absolutely right, even if various languages are spoken in one country. An Italian Swiss's native language is Italian; in Alsace-Lorraine the native language of some of the people is German, and that of others is French; in Brazil the native language of natives is Portuguese. The second definition quoted has no connection with languages, except that of the kind shown in saying that "the native languages of America are the Indian languages"; it is not intended for the case in question. Our native language is English, not primarily through the place of our birth, but because of the circumstance that we are born to that language, born of parents who use it and from whom we instinctively acquire it. In the last case noted—the child born in Canada—the native language is Italian. No reasonable objection to the expression seems possible.

RESPONSIBILITY FOR ERRORS.—"Transferrer," Vancouver, British Columbia, writes: "The writer is transferrer for a lithographing establishment, whose specialty is can-labels. The



JAPANESE DESIGN, BY CURTIS GANDY.

'pulling' of proofs is included in his duties. We secured an order for a certain label, and after engraving, etc., proofs were made in four colors, and shown to customer, who returned it O. K., and ordered a smaller label of the same design and wording. Both jobs were in a hurry. After the small label was completed, instead of proving, as was the case with the

larger one, the instructions were to get the job transferred. The yellow stone, red stone, and black stone were printed. Twenty-three thousand impressions were printed off each. After about three or four thousand impressions were taken from the blue stone, the feeder noticed something peculiar about one of the lines, and upon closer observation found that a letter was left out of one of the words. Now the question arises, Whose mistake is it? The engraver told the foreman that he told me to read the label; he may have done so, I do not remember; the probabilities are that I read the label a dozen times. The foreman says I did not show him a proof, therefore he is not responsible. The writer says he did show the foreman a proof, for he pulled an impression on the sheet that already had the yellow and red plates printed, to see if the labels registered; this sheet the foreman did see, and looked it over while it lay on the table in the transfer-room. The engraver also saw the sheet. The foreman claims that his object in looking over the proof-sheet was only to see if the black registered. The pressman also claims to have shown the foreman a sheet before the job was gone on with. The foreman is supposed to be proof-reader. Is the transferrer to blame?" *Answer.*—The proof-reader would naturally be blamed for such an error, as the correction of errors is his peculiar duty. It seems, however, that there must have been carelessness on the part of some one else in this case, or positive evidence would not have been lacking. No work should be printed without distinct indication on the proof that it had been read for the press. If a proof had been read, signed, and preserved, as it should have been, there could have been no question. On the whole, in this case the blame doubly attaches to one person, because the foreman should have such system in force that it would be impossible to print a job without reading, and because he is himself the proofreader.

FALSE REASONING.—The following letter shows a failure in distinguishing between really different cases, very much like the one that led to it:

"*To the Editor:*

"I understand that the compounding of words in the Standard Dictionary was under the supervision of the gentleman who conducts your 'Proofroom Notes and Queries' department. On page xvi of that dictionary we read: 'The second principle requires compounding: 1. When two adjectives, a noun and an adjective, or any two or more parts of speech, are abnormally associated to express one attribution; as, North-American birds.'

"On page 689 of THE INLAND PRINTER (September) we find the following, in answer to L. T. W., of Boston: 'The notion about distinction between "New" and "Old" in such cases [New-York Tribune] is one of Gould Brown's notions, whether original with him or not is a little uncertain. . It never was reasonable, because the words are distinguished by capitalizing, and two arbitrary distinguishing marks are not and never were needed. So far as reason is concerned—and it should be altogether—the hyphen is and always was wrong.'

"Now, why is the hyphen right in 'North-American birds' and wrong in 'New-York Tribune'? There are 'two arbitrary distinguishing marks' in 'North-American birds' as well as in 'New-York Tribune.' But perhaps if 'North-American



ADORATION OF THE MAGI.
From painting by Curtis Gandy, Chicago.



JESUS WASHING THE DISCIPLES' FEET—FROM PAINTING BY CURTIS GANDY, CHICAGO.

Review' were the phrase in question Mr. Teall would omit the hyphen; is that the idea?

"In most instances Mr. Teall uses excellent judgment, but I am afraid he is slightly at variance with himself in this case. And, also, a little more courtesy shown other authorities would be in better taste. For my own part, I think Goold Brown quite as good an authority as Mr. Teall—and 'there are others' who think so too. A. E. DAVIS."

Answer.—"New York" and "North-American" are not similar terms; one has an inflection, and the other has not. The suffix is attached to the whole term, not merely to the latter part—that is, its force includes all, not a part, and has a unifying effect. Mr. Teall would write "North-American" with a hyphen whether as adjective or as noun, whether before a noun or alone, and under any circumstances. Also he would write "New-Yorker" with a hyphen, but not "New York." He reiterates the opinion said to be lacking in courtesy, and would stand by it if every grammarian that ever wrote was opposed to it; but he expressed it only as his opinion, for which he had been asked. Mr. Teall is not seeking rank as an authority, but answering honestly all questions that come to him for answer. There are very many who accept Goold Brown as an authority, and they are quite at liberty to do so; but Mr. Teall does not find in that any reason why he should not have an opinion of his own, or why he should not express it, especially as he is willing also to allow the same privilege to others. What is it that was not courteous? The word "notions"? Perhaps Mr. Davis would appreciate language and circumstance somewhat better if he clarified his conception of a "notion"—if that is the point. All the rest of the matter criticised applies to the subject of the question answered, not to Goold Brown.

PUNCTUATION ON RAILROAD TARIFFS—A REPLY TO MR. A. E. DAVIS.—Mr. R. D. Watts, Chicago, Illinois, gives the following under date of October 5: "In the department of 'Proofroom Notes and Queries,' of THE INLAND PRINTER for September, Mr. E. A. Davis endeavors to criticise my communication in the May number of THE INLAND PRINTER, and in reply to his opening sentence I desire to say that had the note in the above named department concerning which my communication was written been prepared in an intelligent manner, it would not have been subjected to criticism, and it is now too late for Mr. Davis to offer outside evidence, and produce things, and make reference to matters which did *not* appear in the original, and claim that they should be taken into consideration in any criticism of the same. Nothing appeared in the original which would indicate, even in the remotest degree, that 'hogs were *not* to be carried in such cars, but that sheep could be,' and its omission was sufficient reason for the punctuation contended for by myself, and if, as the gentleman says, 'the point intended to be made' was 'that a set rule of punctuation cannot be made and followed if any regard be had to bringing out an author's meaning,' the effort to make the point was a very lame one, indeed, and it were better for all parties had the attempt not been made. Regarding the statement that 'readers who get a thorough understanding of an author's meaning' have very little of the trouble of which I complained, Mr. Davis is respectfully informed that no complaint was uttered; it was simply an effort on my part to prove that the proofreader is not always responsible for nonsensical punctuation. The gentleman should know, also, that the average reader on railroad work has not the time to spend in getting 'a thorough understanding' of the meaning of railroad tariffs, etc.—life is too short—and my experience, and also the experience of other readers whom I can name if necessary, is that railroad officials—and by railroad officials, in this case, is meant those who make out the copy for railroad work—are *not* always 'glad to have us correct errors in their copy,' but frequently take umbrage at such action on our part, and when errors in copy are queried on proofs, will often, in order to shield themselves from blame in the eyes of their superiors, carefully erase the query made by the reader and deliberately write in the words, letters or figures which they had failed to insert in the original copy, thus endeavoring to make it appear that both compositor and proofreader were at fault, and in order to make their work more complete the corrections are marked in the copy at the same time as on the proof. It must be admitted that there are railroad officials, as well as others, who occasionally thank a proofreader for calling attention to errors in their copy, or omissions therefrom, but the majority of people appear to think that such action is simply in the line of his duty, while his employer more often argues that they are matters with which the proofreader had no concern, and will strenuously object to his placing queries on proofs which are to be sent to the authors; and, on the other hand, if some error or omission on the part of the author is not noted by the proofreader, and the author discovers it after the work has been printed, *then* both author and employer agree that the proofreader was at fault in not calling attention to it, ignoring the fact that he may have been told repeatedly by the employer or foreman, or both, that his only business was to be sure that there was perfect agreement between copy and proof."

CHICAGO TRADE PRESS ASSOCIATION.

The October meeting of the Association was held on the eleventh of that month. The secretary reported in regard to the resolution passed at the June meeting, asking the Department of State at Washington to request one consular representative in each of the principal foreign countries to prepare and transmit to the department, for publication in the Consular Reports, a report on the foreign trade policies of such countries, that the Department of State had replied that such a request has been forwarded to our Consuls-General at London, Paris, Berlin, Vienna, St. Gall, St. Petersburg and Yokohama, and our Consuls at Antwerp and Rotterdam.

The following papers were submitted as not entitled to the second-class privilege: The *Home Treasury*, of Augusta, Maine; *Market Report*, of Toledo, Ohio; *Charles Austin Bates' Criticisms*, of New York; *Echo*, of Kineo, Maine. Ordered forwarded to the Third Assistant Postmaster-General.

On motion, the president was authorized to appoint a committee of three to call on the delegates from the Chicago Board of Trade to the meeting of the National Board of Trade, to present information respecting second-class mail matter, with the view of preventing the national organization from taking any action inimical to the interests of those making legitimate use of the second-class privilege. The committee appointed consists of C. S. Clark, H. R. Clissold and Fred De Land.

On motion, the president was authorized to appoint a committee of five to prepare a statement, or brief, respecting postal legislation and the second-class privilege, for distribution to the members of Congress and presentation to the committee on post offices and postroads of the House of Representatives, the committee to report an outline of the brief at the November meeting of the Association. The committee appointed comprises J. E. Defebaugh, the *Timberman;* H. H. Windsor, *Street Railway Review;* G. L. Grant, *American Florist;* C. S. Clark, *American Miller*, and L. Tillotson, *Western Druggist.*

Following an informal discussion of trade journal ethics, a resolution was adopted that "The Chicago Trade Press Association deprecates the practice of some trade papers in publishing as original editorial matter, the editorials of other trade journals."

Mr. Charles S. Clark, of the *American Miller*, discussed "Trade-Marks and Designs." He explained the law providing for their registration, and suggested that the publication of such devices in a trade journal answers the same purpose in establishing the date of adoption as trade-marks as does registration at Washington. Considering the official charge for registration, he thought trade journals might make the publication of trade-mark designs a source of profit, as well as a feature of interest.

PRINTING AND PUBLICITY PROBLEMS.

BY MUSGROVE.

Herein will be criticised each month samples of printing intended to make publicity for the users thereof. The samples will be criticised from the technical point of view of the printer and the advertising expert. All samples for this department should be marked "MUSGROVE."

It appears that there are some very careful readers of this department. I reproduce a blotter here from Martin & Martin, San Francisco, which is evidently the direct result of my little talk with Mr. Haigh in our recent experience meeting. I have



several other evidences also. The blotter is quite clever, but the picture should have been given more room, and I should not have used the black blotter, and that would have thrown the picture (the point of the blotter) into greater relief.

SPEAKING of Mr. Haigh's unique blotters reminds me that I received the following letter from a concern of national reputation:

The Inland Printer, Chicago, Ill.: DETROIT, MICH., Sept. 17, 1897.

GENTLEMEN,—The writer has been very much interested in your notices of calendars published by Fred W. Haigh, of Toledo. This particular interest has been incited owing to the fact that the Acme White Lead & Color Works, of Detroit, Michigan, have been publishing a line of calendars month by month for the past ten years identical in character with those presented in your columns as being presented by Mr. Haigh. The design of flag, and also knot, illustrated in your September number, have both been used by us, and we inclose herewith our calendar for the present month. Should you care to examine the entire assortment and accord us originality in this line of advertising, which we think belongs to us, we shall be pleased to send them for your inspection. We heartily agree with Mr. Haigh that calendars of this kind will do good work, for as above stated, we have tested them for a period now of about ten years. Very truly yours, A. M. WOODWARD,
Advertising Manager Acme White Lead & Color Works.

Mr. Haigh has recognized a good thing and has adapted it to his business. As Mr. Woodward intimates, however, the palm for originality goes to him who first put the idea into execution. It would seem that to Mr. Woodward belonged that honor. Nevertheless Mr. Haigh has the satisfaction of knowing that he has heaps more gumption than a good many other printers. Mr. Haigh's latest calendar is "The Only Pebble on the Beach." Send 5 cents for postage and get one. Address 224 St. Clair street, Toledo, Ohio.

KEYSTONE PRESS, Portsmouth, Ohio.—Do not "hog it" when it comes to putting on your imprint. The little folder you send of the Kentucky Fire Brick Works should not have your imprint on the title-page. Careful customers would object to that, and when they see you putting your imprint in such a prominent position they are likely to think twice before allowing you to do a job for them. The same criticism applies to the catalogue for the stove and range companies. In arranging the latter you should have allowed more space between the type body and the border, and when you started to set your paragraph heads as indentations you should have carried it out consistently throughout the catalogue.

GRAAFMEYER BROTHERS, 260 Ninth street, Hoboken, New Jersey.—There are good points in your folder, but it is very badly set up. Set it up with nothing but the title on the front page, and then run the rest with about half as many display lines, and let your name go at the end of the printed matter, not on the first page. Business men are interested in you only after they have read what you say.

HORACE RESCOTT, Troy (N. Y.) *Times*.—The little booklet-paper, "Hints on How," is a good idea. The paper should be issued every month and have always a few examples of the work that you have done. It will show the business men what sort of work you are doing and for what sort of people you are doing it. I do not like the lower half-tone in your September issue. It is cut out wrong. When you wish to shape a half-tone without vignetting it, always draw in a border, like the top one, or make it oval in shape; but the way this plate has been cut it appears clumsy and awkward. There is too much rule-work on the letter-head at the bottom of page 7. The first letter-head is well done.

ROBERTSON PRINTING COMPANY, 409-411 North Third street, St. Louis, Missouri.—Your blotter, "Have You the Fever?" is good. It is up to date and catchy. You might have left off the color arrangement of the right-hand end to the profit of the blotter's looks.

I AM always glad to know that this department is helping my readers, hence I must thank Mr. Besack for the following letter:

MUNCIE, IND., September 25, 1897.

FRIEND MUSGROVE,—Inclosed find samples of circular and blotter which I have recently issued and which have brought me very satisfactory results. I am a constant reader of THE INLAND PRINTER, and no department receives so much of my attention as that of the "Printing and Publicity Problems." I have long been convinced that in this day the printer *must* be an advertiser, must be an originator. Your department is calculated to awaken any such talents he may have and educate him to higher and better things; if added to, it could be also a department of exchange, so that samples of work might be received and sent to those desiring them, it might still further assist the printer; but perhaps this is impractical. Go on with the good work, and may it be the means of raising our avocation in the estimation of purchasers of printing. Very truly, W. H. BESACK.

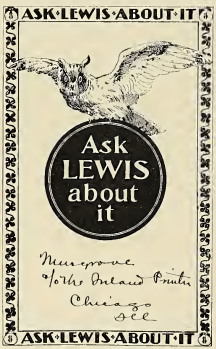


The blotter, which I reproduce here, is good, because it is likely to be read, and it has advertising value, too, because the point about good printing is driven home. There's one little objection though—the phrase about advertising matter is ambiguous. "Matter" may mean preparing "copy," or it

may mean the printed job. Look out for that double *entendre*, Mr. Besack. You see I am looking at your blotter the way the average man will look at it, and it is we poor average men who after all make or mar advertising "matter" in so far as its success is concerned.

NEVER put in an extra color just for the sake of showing people that you have a certain color of ink. With three colors you may produce five, if you know how. Using absolute colors in more than three printings generally makes a piece of work look splotchy and "raw."

MR. BESACK'S suggestion about a department of exchange is not new, as I have had a host of printers advance the same idea time and again since this department was started, but I see no way to make it workable without the aid of more or less of an office machine. However, I shall hereafter print



at the end of the monthly installment the names and addresses of such printers as have sent me good things, and you may send them examples of your advertising and ask them to exchange. That will be the best way, I think. Mr. Besack's "neat, trim and attractive" folder would have been much prettier had he not endeavored to print the yellow tint over the black of the cut. The consequence is that he has "clouded" his colors, and rendered his title something of a misnomer.

HERBERT A. GIBBS, 613 F street, Washington, D. C.—The blotter, "Like Kilkenny Cats," is good so far as it goes, but do not take a cut and write an ad. *to* it. Get good reading matter and then, if it can be illustrated, have a well-executed drawing made. If you do not throw mud at your rivals, there is no reason why you should issue a notice that you don't. Your blotter should have been an advertisement of your printing business. Leave your rivals alone.

WILSON & THURLOW, Colman building, Seattle, Washington.—Your series of cards is a good idea, but you have not made them striking enough. Put a little ginger in them, and have an argument to advance. "Quick as Lightning" is the best; "An Idea" has one to advance, hence it is good.

I WOULD suggest to the *Star*, Hot Springs, South Dakota, that to advise the advertiser to use new ideas in his printed matter, and then to send out a blotter that has nothing new about it is, to say the least, a rather lame realization of a good principle. Don't preach about new ideas by using old ones. Preaching never made an advertiser yet. Practice has made many. The blotter which the same concern sends, called "The Talk of the Town" is much better. Here's the wording:

THE TALK OF THE TOWN.

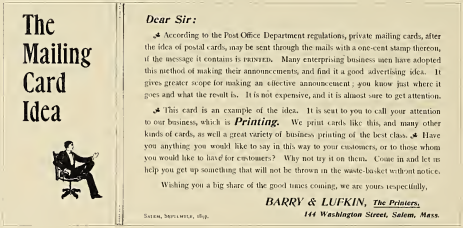
ADAM was the first printer. He printed a kiss on the cheek of Eve. It was a neat, tasteful, stylish job, and made a good impression. Eve liked that kind of printing. We also do printing that's

NEAT, TASTEFUL, STYLISH.

THE STAR,
Hot Springs, South Dakota.

The original has an illustration in three colors—green, orange and black. Brown, orange and black would have been a better combination. The green makes the orange look "dirty." Mr. C. S. Dielon, the head of the *Star's* job department, says this blotter was a great success, the supply soon being exhausted.

THE new postal law that permits of sending cards through the mail, containing the advertisement of the sender on the face, is a boon to printers. Barry & Lufkin, 144 Washington street, Salem, Massachusetts, send out one. Another is from the press of the Advertiser's Agency, Philadelphia, and is mainly notable for the striking design on the address side. Reproductions of both are shown on this page.



FORTIETH ANNIVERSARY OF THE SHOE AND LEATHER REPORTER.

This well-known technical journal has celebrated the fortieth year of its existence by the publication of a sumptuous souvenir number of 288 pages, some of which are in colors, bound in strong paper covers, on which a suitable lithographed title has been printed in yellow, blue, buff, red, black and gold. The pages are 13½ by 10½ inches trimmed. Most of the text, including the advertisements and displays, appears in beautiful new type faces, in the selection of which and in the arrangement thereof, from the business manager, Mr. Fred F. Cutter, to the corps of compositors under Mr. James S. Sheridan, the greatest credit is due for the very effective and handsome appearance of this number. The magnitude of and the enterprise displayed in this anniversary number may be inferred from the fact that twenty-four tons of paper were used in its production, and that it contains 170 full pages of advertisements, and is interestingly interspersed with 247 illustrations, while much of the contents is not only historical and instructive, but of really incalculable value to those interested in the shoe and leather trade.

A reference to the events in the career of old and successful journals, whether these be technical or otherwise, is at all times

interesting to those engaged either as journalists or publishers. Among the journals which have attained eminence, because of ripe age and success, may be mentioned the *Dry Goods Economist*, which dates as far back as 1846, and is published in New York by the Textile Publishing Company. This journal celebrated its fiftieth year a few months past. The next journal of importance and seniority is the *Iron Age*, which has passed its forty-second year. It was founded in Middletown, New York, by John Williams, in 1855. David Williams, his son, became proprietor of the journal in 1866. As a publisher of technical journals, Mr. Williams has been very successful, as may be inferred from the fact that in 1874 he started the *Metal Worker*, and in 1878 *Carpentry and Building*. Both Mr. David Williams and Gen. John S. King, the business manager of the concern, set type together on the *Iron Age*. The *Shoe and Leather Reporter* was started September 1, 1857, at 17 Spruce street, New York, where it is still located, making forty years in one house. Its projectors began with an office on the second floor of the building and had the composing room on the top floor. The *Reporter* now occupies the entire building, containing five floors and basement. The general representative of the house, Mr. F. W. Norcross, began with the beginning of the publication, and has prepared copy for it on the same desk he started on. Several of the original subscribers, who began with the first number, are still taking it, and one advertiser whose advertisement first appeared about six months after the *Reporter* started has never been a week out of its pages since its first publication.

JOHN MONAHAN & CO., SAN FRANCISCO.

BY STYLUS.

THE printing business now owned and operated by John Monahan, under the style of John Monahan & Co., 412 Commercial street, was established in 1858 by S. H. Wade, now and for many years past superintendent of the printing department of H. S. Crocker & Co. Mr. Wade began business in the old Golden Era building, afterward moving to what was then known as the Call building, and later to the premises at 412 Commercial street, where it has since remained, through all the changes of proprietorship. In 1870 the office was sold to a company of printers, about twenty in number, who incorporated as the "Coöperative Printing Company," paying $10,000 for the office as it then stood. As so frequently happens with corporations composed of workingmen, who are too much inclined to enter upon an undertaking of that kind with an exuberance of hope and a paucity of capital, the stock gradually changed hands until the company consisted of no more than two or three of the original incorporators. Frank Barnard managed the business for the company for a time, when it was sold to Kane & Cook, and shortly after P. E. Dougherty bought out Cook's interest, the style of the firm now changing to Kane & Dougherty. This arrangement did not long continue, as Mr. Dougherty was ambitious, and he bought Kane's interest, changing the style of the firm to P. E. Dougherty Co. Under Mr. Dougherty's management, the office did a fine business, and all the work of the San Francisco & North Pacific Railway Company came to him. Being in poor health for some time prior to his death, he could not give his attention to affairs; yet so well established was it that the business continued without diminution. In 1889, Mr. Dougherty died, and for about three years the business was continued by his estate.



JOHN MONAHAN.

John Monahan was born in Melbourne, Australia, in 1853, and came to San Francisco in 1869, when sixteen years old. He at once went to learn the printer's trade, working for Emily Fitts Stevens, who was publishing a woman's rights weekly paper called the *Pioneer*. From that time until the present, with a short intermission when he was engaged in other business, he has followed the printing business. He was employed in the office of Kane & Dougherty and P. E. Dougherty Co., until the business was sold out by the estate in 1892. He then bought it out, and has made a great success of it. Mr. Monahan is a gentleman with hosts of friends, and is constantly making new ones. He is very popular not only with his patrons and the general public, but with the printing trade of San Francisco and his employes.

The office still handles most of the work of the San Francisco & North Pacific Railway Company, besides having a good share of insurance and blank work. Mr. Monahan also has a large clientèle of wholesale and retail business firms, particularly in the drug trade. Giving his personal supervision to every department of his business, nothing is neglected or slighted, and his customers are always satisfied. Since taking charge of the place, he has practically renewed the type in the office, and having sufficient machinery for the handling of the work, the standard is kept up with the best in his line. The office has no specialty, unless it may be said that general commercial and bank work is a specialty.



A MORNING RIDE.

Mary A. Clark, daughter of Superintendent C. E. Clark, of the Union Printers' Home, Colorado Springs, Colorado, ready to explore the beauties of Cheyenne Cañon.

The office is one with a history, like all the older printing offices in San Francisco. Started at a time when money was plentiful, and every person who wanted to work had plenty of it, it is still remarkable that one of the journeymen printers who formed the stock company should have furnished coin to the extent of $8,000 for which he took the notes of the corporation; yet this is a fact. The plant has never been destroyed by fire, nor has it suffered any serious damage from fires in contiguous premises.

FOR TIRED FEET.

Weary compositors who complain of tired feet are offered the following relief by the *Scottish Typographical Circular:* "Drop four tablespoonfuls of ammonia and two of bay rum into four quarts of cold water. Soak the feet in this for ten minutes, then rub well with a coarse towel."

THE UNION PRINTERS' HOME AND HOSPITAL ANNEX.

A GRATIFYING evidence of the thoughtful care of the welfare of its members is shown in the addition now being erected to the Printers' Home at Colorado Springs, Colorado. While the Home proper was not designed for the accommodation of invalid printers who required the conveniences of a hospital for their proper care, such cases were not peremptorily refused admission, the result being that the management was confronted with a serious problem, and it speedily became evident that the only solution was the erection of a suitably equipped hospital building adjacent to the Home. This was duly authorized by the proper authorities, and under the advice of the architects of Colorado Springs, and of the consulting architect at Indianapolis, the plans were prepared and approved. Work is now proceeding rapidly under the supervision of architects in Colorado Springs, and the new building, which will stand about thirty-six feet south of the main structure, will in all probability be ready for occupancy by Christmas. Excavation for the foundation was commenced about the middle of August last. The illustration on opposite page, made from the architects' wash drawing, will give an idea of the completed work.



C. E. CLARK,
Superintendent Union
Printers' Home.

The building is beginning to assume definite form, the foundation, a solid one, laid in concrete, being now above ground, and the main structure rising rapidly, under the direction of contractor John Jacks, and the watchful eye of Superintendent Clark, whose especial care it is. The building will be 96 by 52 feet. The main entrance on the west elevation has a large porch, and a glazed porch on the south, where the patients may enjoy a sun bath during the winter months, and a large open porch on the east elevation. The interior is apportioned in the following order:

First floor—A spacious sitting room, 28 by 18 feet; dining room, 37 by 13 feet; kitchen, serving room, and nine single bedrooms, with lavatories and bathrooms.

Second floor—Fourteen single bedrooms, nurse's room, pharmacy, two lavatories and bathrooms, and serving room, from which those unable to reach the main dining hall may be served with meals.

The Annex is supplied with a system of electric bells connecting the nurse's room with every bed chamber, whereby a patient unable to leave his bed may make known his wants.

A tramway propelled by water power will connect the Home kitchen (wherein all food will be prepared) with the Annex, thus relieving delicate constitutions of obnoxious odors.

Everything connected with the Annex has been conceived with special reference to the comfort and rational enjoyment of the inmates. The furnishings of the bedrooms will be in white enameled iron, and everything else will be on a scale consonant with the appointments of a first-class hospital. When completed, the building will be as creditable to the International Typographical Union as the present refuge for unfortunate members of the craft, the Home.

The present manager of the Printers' Home, Mr. Charles E. Clark, is well known to the craft, but something of his history and achievements will be appropriate at this time. He is now thirty-six years of age and has been connected with the art of printing from an early age. He is a native of Columbus, Ohio. During the last year of his apprenticeship he became



UNION PRINTERS' HOME COLORADO SPRINGS COLORADO.



* By courtesy "Typographical Journal."

NEW HOSPITAL ANNEX, UNION PRINTERS' HOME, COLORADO SPRINGS, COLORADO.

an apprentice member of Columbus Typographical Union, No. 5, and in October, 1879, was admitted to full fellowship. In June, 1883, he was elected recording secretary of his union (an unusual honor for so young a man), and performed the duties of the office so satisfactorily that he became his own successor for the ensuing term. In 1889 he was elected a member of the executive, of which he was chosen chairman, and served with marked ability until 1890, when he concluded to see the country. After touring south and west he located in Omaha, Nebraska, and deposited his card with No. 190. He was not long a member of Omaha union until his ability and unswerving unionism secured recognition and a place on the executive committee, which he creditably filled until July, 1894, when his popularity elected him delegate to the International Typographical Convention, held in Louisville, Kentucky, October 8, 1894.

The Executive Council of the International Typographical Union quickly recognized Mr. Clark's merit, and in 1895 elected him organizer of the eleventh district, composed of the States of Kansas, Colorado, Nebraska, Indian Territory and Oklahoma, which position he resigned April 10, 1896, to accept his present position. Since Mr. Clark's incumbency many improvements have been made in the Home and its surroundings. The grounds are spacious, and under Mr. Clark's management are taking shape as a beautiful landscape — trees, shrubs and flowers being so disposed as to insure, in the near future, a veritable pleasure garden, where convalescents and others may enjoy shade or sunshine to their heart's content. Then the interior is equally a pleasant place to while an hour away. An inmate can play billiards, cards, chess, or checkers, and if of a literary turn of mind there is a good library where he can select from the best authors.

In the proper conduct of an institution of this kind there can be none more necessary to the comfort and enjoyment of the inmates than a competent matron; and in that respect the Union Printers' Home is specially blessed in having the undivided attention of Mrs. C. E. Clark, the estimable wife of the worthy superintendent (both of whom received the indorsement of the Colorado Springs convention unanimously). She has a far-reaching eye and notes every reasonable want, and takes immediate steps toward filling it. Her smile is a balm to the suffering, and her cheery voice brings up visions of once happy homes to many lonely inmates. Her duties take her all over the institution, and wherever she goes sunshine and joy follow in her wake, making the time fly merrily, and gladdening hearts which seldom have other cause to quicken their waning vibrations.

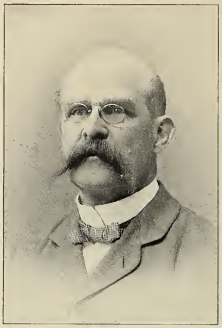
A THRIFTY ADVERTISER.

In order to boom business, an enterprising grocer on a certain day advertised several thousand 5-cent loaves of bread for sale at 1 cent each. His rival was in despair until a brilliant idea came into his head. He hired a small army of boys and girls to buy up all the loaves at a cent each. At two o'clock grocer No. 1 had sold all his bread, and those who came later denounced him as a fraud who had fooled them with a lying advertisement. Meanwhile the foxy grocer around the corner, with more than a thousand 1-cent loaves stacked up on his kitchen floor, put out a big sign: "Fresh Bread — A Five-Cent Loaf for Two Cents. We Never Advertise What We Have Not Got." He thus not only discomfited his rival and turned the tide in his own favor, but made a profit on the bread as well.—*San Francisco Argonaut.*

As a jubilee memorial the London *Globe* issued during the English ceremonies an exact facsimile on rag paper of the issue of that paper published on the day of the coronation of the Queen, June 28, 1838. The newspaper stamp then required by law is faithfully reproduced in colors.



SAMUEL R. MASON,
Secretary National Photo-Engravers' Association.



W. M. TENNEY,
President National Photo-Engravers' Association.



ALFRED BERSBACH,
Treasurer National Photo-Engravers' Association.

THE PHOTO-ENGRAVERS' CONVENTION AT BUFFALO, N. Y., OCTOBER 6, 7 AND 8.

REPORTED BY C. S. BIERCE, DAYTON, OHIO.

IN the early part of last May invitations were sent out by the local association of St. Louis photo-engravers to all the engravers of the country to attend, as the guests of the St. Louis Association, the second annual banquet, to be given in St. Louis on the evening of May 17. Several prominent engravers had been agitating the question of a national association for purposes of mutual benefit for some time previous to this, and the object in inviting engravers to attend was to show them, from reports and statistics given, that local associations could be, and were, successful; hence why not the same of a national association? Some fifteen or twenty engravers responded to this generous invitation and accepted the St. Louis boys' hospitality. At this time the movement was set on foot which has just culminated in the successful establishment of what is to be a permanent national organization. A committee (appointed in St. Louis last May) was immediately set to work to bring the movement to an issue, with the result that a call for a convention was made and responded to by nearly fifty representative engravers.

The convention was called to order in the rooms provided in the Tifft House, Wednesday morning, October 6, at 9 o'clock. The first thing done was to listen to the report of the work accomplished during the summer by the National Committee. It was heard with applause and approved.

Wednesday afternoon the body came together for permanent organization and election of officers to serve during the first year. The choice of the convention was as follows: W. M. Tenney, Boston, president; Lon Sanders, St. Louis, first vice-president; E. A. Kendrick, Buffalo, second vice-president; James McIntyre, Philadelphia, third vice-president; Samuel R. Mason, Cleveland, secretary; Alfred Bersbach, Chicago, treasurer. Executive committee—H. A. Jackson, New York (chairman); J. C. Bragdon, Pittsburg; C. H. Brandon, Nashville; J. Arthur H. Hatt, Cincinnati; Roger Cunningham, Kansas City; Oscar E. Binner, Chicago; Frank Manning, Philadelphia.

The election of all the above officers was made unanimous by the convention. After this election adjournment was made to meet again Thursday morning.

There were three sessions held on Thursday, the 7th; one in the morning, one in the afternoon, and one in the evening. At these sessions various measures for the uplifting and betterment of the trade were introduced and discussed, and many important ones were formally decided on. All work was done carefully and considerately, and the best of good feeling pervaded the meetings all the way through. Pleasant acquaintances were made and valuable suggestions and ideas were interchanged, and altogether the occasion was one greatly enjoyed by every man present.

Outside of engravers there were present: Mr. H. O. Shepard, of THE INLAND PRINTER, Chicago; Mr. George W. Gilson, of the *American Process Worker*, Buffalo; Mr. William Hughes, of the *Engraver and Electrotyper*, Chicago, and Mr. Max Levy, the celebrated screenmaker, of Philadelphia. All these gentlemen were tendered a special vote of thanks for their kindness in gracing the convention with their presence.

All in all, the first annual convention of photo-engravers was a decided success in every way. The local associations at Buffalo combined to treat the boys hospitably during their stay. They were shown the town and Niagara Falls by trolley ride, and altogether were entertained royally by the Buffalo engravers.

There will be another meeting next year, which we all trust



GROUP OF PHOTO-ENGRAVERS AT HEADQUARTERS IN BUFFALO.



NATIONAL PHOTO-ENGRAVERS' ASSOCIATION CONVENTION, BUFFALO, NEW YORK, OCTOBER 6-8, 1897.
Group at foot of Stairway to Hotel at Lewiston.

will be held in as pleasant a manner and in as pleasant a place as was this, our first convention.

Mr. Max Levy's paper, read before the convention, is given in full herewith:

MY FRIENDS,—The effort to form a national association among the photo-engravers of America which has recently been pushed forward with so much energy as to have resulted, so far, in bringing together the largest gathering of fellow-workers in this field that has yet been seen, makes this an occasion which I hope will, in the future, come to be remembered as the starting point of a new era in the trade, and constitute an event in the lives of those present which will always be a source of pleasure, gratification and, I trust, likewise of profit. For myself, it is a peculiar pleasure to respond to the call upon me to address this gathering of photo-engravers, because I have given all the years of my active life to the development of the art, and am therefore thoroughly familiar with the difficulties and intricacies, both technical and economic, which the business involves. Although not now directly engaged in the business itself, my interest and occupation bring me into close touch with probably a larger number of our fellow-craftsmen throughout the world than perhaps anyone else present, and from the vantage ground afforded by the conditions mentioned, I believe I may and can discuss the topics which here present themselves with a broader and more comprehensive view than if I were directly and immediately engaged in the business itself.

I may presume that the call upon me to join and address you here in this hospitable city of Buffalo, and to give expression to my views and feelings on the subject uppermost in your minds, was prompted by the considerations I have named; certainly, and at all events, it was these considerations which inspired my sympathy with the movement you have set on foot, and brought me here among you to aid, as best I can, in the work before you.

I feel, and have for a long time felt, that very many of the ills from which we suffer (I shall speak as one of you) arise from an insufficient knowledge of, and contact with, one another. I am probably personally acquainted with more photo-engravers than any of you, excepting, perhaps, Brother Binner, and I am sure that I am safe in saying that I *know* them to be a body of individuals of higher character and attainments than any one individual among them would be willing to credit to the others. It is as true and trite a saying that "Prejudice is born of ignorance," as that "Familiarity breeds contempt," but ignorance of our fellows is, in the nature of things, so much more universal than familiarity, that the prejudice which arises from ignorance is correspondingly more extended. I am perfectly satisfied that mutual acquaintance and good-fellowship among photo-engravers will, of itself, dispel a sufficient number of our ills to justify an annual repetition of this gathering, even if no other results flow from our efforts; but there cannot fail to be other, and more manifestly profitable results to flow from the consummation of this organization, and among these I should consider a classified list of undesirable customers an important desideratum.

The main object of the Association, as I understand, is to curb in some measure, and, as far as possible, the prevalence of a competition at once unwise, unwholesome, unnecessary and destructive—destructive of quality as well as of profits—a competition not altogether peculiar to this special field of activity, but more or less extended to nearly every field of human effort. One hears on every hand that "Competition is the life of trade." In the first place, this is not always or necessarily true, and in the second place, even if it were true of "trade," which should mean strictly buying and selling, it would not follow that it was equally true of every field of human activity.

Furthermore, even if true of all fields of activity, this competition is in the nature of a stimulant; and stimulants, while they may occasionally present a semblance of virtue, are universally acknowledged to be injurious if indulged to excess. Whether competition be, or be not, a necessary or

desirable element of trade, one thing is manifest to me, and that is that in recent years it has certainly run riot. If it is a good thing for trade, trade has had too much of that good thing; regarding competition as a stimulant, trade is dead drunk.

Evidences of this deplorable condition of inebriety are visible on every hand in the sacrifice of quality to price that is so common in every branch of industry. Clothes, boots and shoes and furniture, as well as books and photo-engravings, are not made as they once were; they are cheap, cheap and "nasty," and not worth their cost in comparison with higher-priced articles of former years. They have neither the quality, the durability nor the finish, but the *price* is all right, or all wrong, depending on our point of view.

At the same time that this is going on around us, we all know that there are still obtainable products of the highest grade in every branch of industry, and that very many of them are as costly as the same grades ever were formerly every one of us knows as well, and there are some in nearly every line who do good work, *do their best*, and get their price. Ask one of them how he is enabled to do this and what is the answer? In effect, *only one:* "I am not in competition, I do my level best in all I undertake, I do not worry about what Jones or Smith is doing, I devote my efforts to doing the best I can, and I find enough people willing to pay for this effort to keep me going." This must be the substance of any such reply.

Non-competitive effort has produced the world's best results, and I might almost say that the *only great* results that have contributed to the real progress of mankind and civilization were the product of non-competitive effort. Imagine Michael Angelo painting a picture at 13 cents a square inch, in order to take the commission from Raphael whose price is 15 cents. Imagine the results of such a competition on the great Madonna of San Sisto or the frescoes of St. Peter's. Imagine Beethoven writing a sonata at 7 cents a line to take the commission from Meyerbeer who may want 7½ cents.

Why, gentlemen, even the idea of attempting such work under the loftier impulse, still competitive, of trying to do it better than another, is repugnant to what we know to be the spirit in which great work is conceived and carried out.

Let me ask, what great work of human progress was done under the spur of competition? What great discovery, invention or production—literary, artistic, scientific or technical—has arisen under such inspiration? The motive to do better what has been done imperfectly, whether by oneself or someone else, is a different one from that usually understood by competition; but even such a motive soon loses its force with him who puts forth his best effort to achieve his highest results. You may ask, is it possible to profitably exert this non-competitive effort in the work of photo-engraving? Is there any way of making money in photo-engraving besides taking someone else's work away by doing it cheaper than he does it? The last question is, inferentially, at least, a common one, but it only requires to be plainly stated to show its absurdity, and the wreck and ruin to which a negative answer must lead. The answer to the former question is not so manifest. I believe and know that it is possible in a large degree to profitably apply what I call non-competitive effort to the work in which you are engaged. I know of a number of photo-engraving concerns that are "not in competition" because they do some particular kind of thing, to which they specially (though not exclusively) devote themselves, *better* than someone else does it, and they command their price.

I believe it lies in the nature of the photo-engraving business to become largely specialized, for each to devote himself to doing some particular kind of work, and doing that work so well as to command both respect and recompense, and those who achieve this will find in the conduct of their business a satisfactory recompense, and along with it a feeling of gratification at good work well done that is worth more than money.

Let us look hopefully forward to the time when the Photo-Engravers' National Association will come together annually, a body of earnest, sincere workers united in an effort to elevate their calling to the position it deserves among the industrial arts, and inspired by the single purpose of advancing their art to meet the highest ideals and standards that they can set up.

The following firms signed the rolls of the new organization:

ALBANY.—A. C. Austin Engraving Company.

BALTIMORE.—Alpha Photo-Engraving Company.

BOSTON.—Boston Engraving Company; Folsom & Sunergren; Suffolk Engraving Company.

BUFFALO.—Buffalo Electrotyping & Engraving Company; Haas & Flett.

CHICAGO.—George H. Benedict & Co.; Binner Engraving Company; Chicago Photo-Engraving Company; Columbian



H. A. Jackson. F. E. Manning. Lon Sanders. S. R. Mason. W. M. Tenney. Oscar Binner. A. Bersbach. J. McIntyre. J. C. Bragdon. C. C. Cargill.

OFFICERS OF THE NATIONAL PHOTO-ENGRAVERS' ASSOCIATION.

Engraving & Electrotyping Company ; Franklin Engraving & Electrotyping Company ; Osgood & Co.; J. Manz & Co.; A. Zeese & Co.

CINCINNATI.—American Process Engraving Company ; H. W. Weisbrodt.

CLEVELAND.—Central Electrotype & Engraving Company ; General Engraving Company ; Samuel R. Mason.

DAYTON.—Brown-Bierce Company.

DETROIT.—Peninsular Engraving Company.

GRAND RAPIDS.—Dickinson Brothers ; Grand Rapids Engraving Company.

HARTFORD.—A. Mugford.

MINNEAPOLIS.—Minneapolis Engraving Company.

NEW YORK.—Central Bureau of Engraving ; Central Engraving Company ; Galvanotype Engraving Company ; F. A. Ringler Company ; Straeffer & Siedenburg.

PHILADELPHIA.—Electro-Tint Engraving Company; Gatchel & Manning ; Levytype Company.

PITTSBURG.—John C. Bragdon ; Pittsburg Photo-Engraving Company.

ST. LOUIS.—Sanders Engraving Company; St. Louis Photo-Engraving Company.

UTICA.—Utica Engraving Company.

In response to a request made by the editor of THE INLAND PRINTER of those in attendance at Buffalo, to furnish the magazine a few impressions concerning the photo-engravers' meeting, the following expressions have been received :

A. W. Dempsey, Hub Engraving Company, Boston : "I desire to say that my recollections of the Buffalo convention are of the pleasantest nature. The good-fellowship spirit shown by all cannot but be productive of good for all concerned. From a purely business standpoint, while I differ from the majority on many points, particularly on the most important question, I feel that we have established a groundwork on which we can build to our mutual benefit, and we can jointly fight off the many evils which threaten our business, and so raise its standard to a higher plane."

W. M. Tenney, Boston Engraving Company : "Every moment of my stay at Buffalo was profitable. I did not have as much fun as some of 'the boys,' but I saw enough of real serious attention to the interests of the business in hand to convince me that the photo-engravers of our country are a level-headed, broad-minded class of men, who, when once decided upon a course of action, will carry it to success. I consider the success of the National Association of Photo-Engravers a sure thing."

Charles C. Cargill, Grand Rapids Engraving Company : "The only way to do anything is to do it. The majority of the producing photo-engravers of this country convened and organized for the good of everybody concerned, and I am confident the same spirit of determination will prevail among its officers and members to make the Association a benefit to all."

John C. Bragdon, Pittsburg : "'We have met the enemy, and they are ours!' A three days' engagement at Buffalo, October 6, 7 and 8. A hungry army collected from every part of the country, willing to 'cut' to the death! Unconditional surrender seemed the order of the day! A willingness to help each other made friends of foe. All willing to live and let live! Better times are coming!"

C. A. Watts, Boston Engraving Company : "It is now one week after the convention, and each succeeding day brings to my mind something of importance that transpired during our three days' session. I feel that I personally received much benefit by meeting so many of our craft, and I was particularly impressed by the earnestness shown by all to make the National Association a grand success."

J. H. Siedenburg, Straeffer & Siedenburg, New York : "May this gathering at Buffalo be the birth of confidence, honesty and prosperity in our industry."

H. A. Jackson, Photo-Engraving Company, New York : "The gathering at Buffalo may be likened to those who attend the laying of the corner-stone for a noble edifice—their intentions are sincere—their work well done; and time, and the wise architect who builds upon the foundation, alone can tell what the structure will be in the future. The earnestness and cordiality of the delegates was manifest to all, and at all times. If friendship counts for anything in business, then this convention has struck the happy chord. If earnest discussion of business problems instructs the mind and teaches it to distinguish error, then we who have seen this beacon light may never regret the time we have given to it. Standing out in bold relief, however, is the courtesy of the Buffalo Society, and the firm of Matthews, Northrup & Co."

Charles A. Xardell, Utica Engraving Company, Utica, New York: "The Photo-Engravers' Convention held at Buffalo, was, in my estimation, a perfect success in every particular. The movement has apparently come to stay, and cannot help being of great value to the members of the Association."

George H. Benedict, Chicago: "The impression I formed from the meetings at Nashville and Buffalo is that the representative men of the business appreciate that conditions are not satisfactory at present, and that vigorous efforts to correct existing evils must be made throughout the trade. I am confident that the acquaintance formed at the meetings will tend to strengthen and encourage those who have been disposed to allow prices to be dictated by their customers. The bottom-price men will feel better for having a hand-shake and a talk with the top-price man, and will surely admit from what was seen and heard at Buffalo that the concern that sticks to a good price for good work does not necessarily turn away trade. Let us join hands and be honest with each other in an endeavor to create conditions that will enable every one of us to own a lot larger than one necessary to hold a pauper's coffin."

Clarence P. Browning, Galvanotype Engraving Company, New York : "Boom along the enthusiasm and determination for success displayed at our first session and we will win. Only a few years and all photo-engravers will be with us. But between now and the next annual meeting *we must push*. Let the bond of fellowship already sealed become so powerful that none can succeed unless one of us."

Roger Cunningham, Teachenor-Bartberger Engraving Company, Kansas City: "At the Buffalo meeting the programme for future action was cast on conservative and just lines. Loyalty to the National Association of Photo-Engravers means loyalty to private interests and prosperity for all. Celebrate the success of the past by working for the future. The work now begun needs the thought and coöperation of every member."

J. Arthur H. Hatt, American Process Engraving Company, Cincinnati: "The affair was successful beyond my fondest hopes. That we formed an association at Buffalo which will be as enduring as the photo-engraving business itself, was demonstrated to my entire satisfaction by the perfect harmony which prevailed between all sections and the evidence of good fellowship which cropped out among all those present. The representatives from Buffalo entertained us royally and the trip to Niagara and the rapids below was simply grand."

Henry O. Shepard, President The Inland Printer Company: "The National Association of Photo-Engravers, as organized at Buffalo, starts out under the most auspicious circumstances. It only needs the continued and steadfast loyalty of its members to the aims and principles of the association to maintain its prominence, usefulness and integrity in the future. Don't hold back in the good work because of what your neighbor has done or is doing, but make the Association so valuable, as it is bound to be, that no one can afford or will want to let present shortcomings keep him outside the fold. Unlimited success to the National Association of Photo-Engravers, is the wish of THE INLAND PRINTER."

The following letter shows the appreciation felt by the photo-engravers of the efforts of THE INLAND PRINTER to advance the interests of the new organization, and the magazine hereby

tenders its thanks for same and for the courtesies shown its representative at Buffalo:

CLEVELAND, OHIO, October 11, 1897.

Mr. Henry O. Shepard,

President The Inland Printer Company, Chicago:

DEAR SIR,—By resolution passed at its recent convention, the National Association of Photo-Engravers desires to express its appreciation of your efforts exerted in its behalf, and hereby extends its thanks to you for the part you have so kindly taken in its formation and the forwarding of its interests.

Truly yours, SAM'L R. MASON, Secretary.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

A. J. GIBSON, designer and engraver, Waco, Texas, sends his card for criticism. The design and printing are satisfactory; but, my dear Mr. Gibson, unless you have a better engraving made of your design, the reputation you will gain as a designer through the use of this card will be offset by the reputation you will lose as an engraver. Your patrons will naturally expect you to do the best engraving you are capable of on your own card. It is to be hoped that this card, on the contrary, is an exhibit of your engraving at its worst.

PHOTOGRAVURE.—B. S. Wilson, Ottawa, Illinois, writes: "I am after information in regard to the kind of *gelatin* used in the 'photogravure' process of printing. I understand that there is only one kind of gelatin used for this process of printing, and in my inquiries I have been directed to you." *Answer.*—This question indicates a lack of information about photogravure that it would take a volume to supply. The subject is very practically treated by Henry R. Blaney in his book on "The Photogravure," which can be had from The Inland Printer Company for $1.

USE MORE BICHROMATE IN COLD WEATHER.—During cold weather, process men will notice if they print their enamel-coated copper out of doors that the light operates surprisingly slow. The trouble is not altogether with the light but from the temperature, as it will be noticed that all chemical operations proceed slower in cold weather than in the summer. The remedy for the unsatisfactory printing of the enamel solution is to add more bichromate of ammonia, and this addition can be as great as fifty per cent in some cases. Of course, where electric light is used for printing in a well-warmed building this addition will not be necessary.

HALF-TONE INTAGLIO.—From E. A. Wright, Philadelphia, through the courtesy of William G. Brenker, we have been favored with proofs of half-tone work engraved in intaglio and printed on a plate press. The execution of the work is excellent, the high lights being improved by burnishing, and delicate tints introduced with a ruling machine. The writer is a believer that the most artistic results possible on a printed sheet of paper can be produced in that way, and backed up his opinion with capital, a few years ago, only to learn the costly lesson that quantity and not quality of a printed product is what customers are most willing to pay for.

WE look for THE INLAND PRINTER each month with expectant interest, because the many good things of the past give promise of even better features in succeeding issues. The unity of printing and process work is well exemplified in this journal. English photo-engravers ought to see how their American *confrères* advertise. The advertisements of Binner, Manz, Blomgren Brothers, and the Electric City Engraving Company are striking and original, while others, such as those of the Electro-Tint Engraving Company, are chastely ornamental and artistic. The Franklin Company's catalogue cuts are worthy of attention by reason of their clearness of detail and soft vignetting. A fine feature of this number is a three-color reproduction from a piece of carpet, the blocks being by the Coloritype Company, of New York. Looked at from a little distance the effect is most realistic.—*Process Work and The Printer, London.*

A NEW METHOD OF MAKING PHOTOGRAPHIC PRINTS.—The Nepera Chemical Company send circulars and samples showing the value their B C Velox ready sensitized paper would be to photo-engravers for making enlargements and silver prints. Their system is a money saver, and it will pay process men to write for their very complete circulars. I beg to offer this suggestion, however, to the Nepera Company, that they prepare a Saxe or Rives pure linen paper by their method, if possible, and offer it at three or four times the price of their present papers, and see if artists would not prefer to buy the more expensive paper on account of its perfect surface for pen drawing.

INSTRUCTION IN ZINC ETCHING.—J. C. C., Wolfpen, Ohio, asks for instruction in making zinc etchings from pen drawings, and wants to know if reproductions by this process can be made direct from cuts in books or catalogues. *Answer.*—Descriptions of this process have already appeared in THE INLAND PRINTER, and are embodied in "Photo-Engraving," by H. Jenkins. This is the latest work relating to process engraving, and is intended particularly for beginners, the instructions given being clear and concise. It contains various formulæ and chapters on the three-color process and on half-tone printing. Cloth bound; 140 pages; fully illustrated; $2. The book can be procured from The Inland Printer Company. Zinc etchings can be made from line drawings of whatever kind in books or catalogues.

PHOTOGRAVURES IN COLOR.—Artist, New York, asks if the colored photogravures so frequently seen in print store windows are not the result of some three-color process? *Answer.*—By three-color process our correspondent refers to a photographic process which is not the one used in colored photogravures. The coloring in this case is done by the printer, who uses various shaped and very small dabbers to paint the plate with various tints of ink corresponding with the colors of the original painting. The method is brought to great perfection in France, where it is called *tirage à la poupee.* The time required for this painting on of the inks and the great care and skill required in wiping the plate allows the printer of some plates to make but three or four impressions a day. The idea is older than lithography, being used at the close of the last century on the copperplate frontispieces of books and in the Madonnas and other religious pictures on the walls of the wealthy.

FLUIDS FOR COLORED SCREENS TO USE IN THE THREE-COLOR PROCESS.—J. P. M., Montreal, asks for formulas of solutions for filling up the vertical plate-glass trays used as color filters in the three-color process. *Answer.*—The writer spent weeks experimenting with all the aniline dyes obtainable in an effort to solve this problem to his own satisfaction. The endeavor was to find suitable dyes that were soluble in water. There is not space in a paragraph to give other than a few of them. For the blue violet solution, thio blue and methyl violet were found satisfactory. The green solution was either malachite green or guinea green. The orange red solution gave the most trouble to decide upon, chrysoidine extra being found as good as any of the single dyes. The dyes were dissolved in boiling distilled water, making saturated solutions, and when cool the vertical glass tanks were filled with a carefully measured quantity of distilled water; then the dyes were added to the distilled water with a dropping tube, the drops being counted and recorded for reference. The depth of color was tested frequently by looking through the tank at a colored chart. When, for instance, by looking through the orange tank, red appeared white and blue black, then the solution

contained sufficient chrysoidine. As aniline dyes vary with the makers of them, it is impossible to give formulæ for the solutions, and, further, as the screens should suit the kind of dry plates used, each three-color process worker who attempts to make his own color filters must settle the strength of them himself.

PHOTO-ENGRAVERS' TRADE UNIONS.—R. E. G., Cincinnati, Ohio, wants to know all about photo-engravers' unions—how they are organized, what is required for membership, and if there is any photo-engravers' union outside of New York City? *Answer.*—For information regarding organization and the obtaining of a charter, write to John W. Bramwood, secretary International Typographical Union, Indianapolis, Indiana. There are six photo-engravers' unions in the United States. Their location and the addresses of their secretaries are as follows: Union No. 7, New York, E. J. Collier, 666 Metropolitan avenue, Brooklyn, New York; No. 2, Baltimore, Maryland, G. W. Mehers, 1109 North Gilmore street; No. 3, Boston, Massachusetts, G. F. Lewis, 113 Purchase street; No. 4, Buffalo, New York, A. E. Blanck, 665 Michigan street; No. 5, Chicago, Illinois, B. L. Gilbert, 310 East Fortieth street; No. 6, Minneapolis and St. Paul, Minnesota, W. L. Krussow, *Times* office, Minneapolis. An inquiry addressed to any one of these secretaries—inclosing stamp for reply—will bring all the information as to the requirements for membership.



Photo by O'Keefe & Stockdorf, Leadville, Colo.

THE PRIDE OF THE HOUSE.

TRANSFERRING SIGNATURES TO ZINC.—J. M. Dolph, Guthrie, Oklahoma: "Will you kindly give me, through your engraving notes, a simple method for transferring signatures to zinc?" *Answer.*—If you could have the signatures written with a liquid lithographic transfer ink on lithographers' transfer paper, they could then be transferred to a polished and perfectly clean sheet of zinc. Dust the transferred signature with powdered dragon's blood, melt the dragon's blood into the ink and etch as usual. If the kind of ink used in writing the signatures cannot be controlled, then trace the signature carefully with a needle point on a sheet of transparent gelatin laid down on the signature to be copied. When the tracing is completed rub the incised lines in the gelatin sheet full of an etching ink and transfer the latter to clean zinc. These are lithographers' methods. The photo-engraver reproduces signatures by making an enlarged photographic copy of them on plain paper; then he traces over the lines of the signatures with india ink, and then photo-engraves this drawing of the signatures back to the size of the originals. This is the perfect method in case the signatures cannot be reproduced by photo-engraving direct.

A NEWSPAPER PROCESS PLANT.—"Newspaper," East Liverpool, Ohio, writes: "We are figuring on putting in a process for making illustrations—something that is cheap, and at the same time practical. Do you know of any such process? The photo-zinc etching process is unquestionably a success, but an outfit of that kind requires an expensive layout and a skilled operator. What we want is something of more moderate cost, that will produce a fairly good cut. Excepting photo-zinc and chalk process is there anything that will serve our purpose? What is the cost of a small photo-zinc process?" *Answer.*—The writer has put in several newspaper engraving plants. The one on the New York *Herald* cost about $1,800, while one supplied to a Washington daily cost but $450. There is no method now, nor is there likely to be any better process than photo-engraving for the making of newspaper cuts. It is more than probable that half-tones will supersede line cuts on the newspapers, for this method eliminates to some extent one uncertain quantity, the newspaper artist, and permits the editor to be art editor as well. When he selects the portrait of a prize baby, for instance, and prints a half-tone of it, he is not so liable to win the everlasting enmity of the baby's relatives as if he were to have the "little darling" caricatured through a line cut. For a paper not able to go to the expense of a process plant, the best plan is to make an arrangement with the nearest photo-engraving concern to supply so many cuts each week. For a regular order of this kind the engravers will make a discount, and this will prove to be the cheapest and most satisfactory way to obtain cuts.

THE COVER-DESIGN CONTEST.

The judges selected to pass upon designs for cover for sample book of cover papers for the J. W. Butler Paper Company, Chicago, and to award prizes, as mentioned in THE INLAND PRINTER for September last, report as follows:

First prize, $65, R. Lon Huehne, Franklin Engraving & Electrotyping Company, Chicago; second prize, $25, Herman C. Lammers, Binner Engraving Company, Chicago; third prize, $10, S. Bierach, Jr., 246 Fulton street, Brooklyn, New York.

The following artists were accorded honorable mention by the committee: Herman C. Lammers, Binner Engraving Company, Chicago; Curtis Gandy, 1104 Marquette building, Chicago; Max A. Fischer, 166 Bissell street, Chicago; Gabriel Cheres, 51 West Tenth street, New York; Ellsworth Young, 255 West Fifty-fifth street, New York; Clara Ware, 55 Pierce building, Boston, Mass.; F. A. Neubauer, 22 Hulbert block, Cincinnati, Ohio; C. M. Tuttle, suite 1001, Star Accident building, 356 Dearborn street; Eleanor Page, 2126 Prairie avenue, Chicago; William O. Hilbert, 70 Magnolia street, Dayton, Ohio.

It is the intention of the Butler Paper Company, as agreed in the original publication of the contest, to show the designs above mentioned in pamphlet form, and describe the result of the contest. One of these books will be sent to each contestant as soon as it is possible to get it out.

THE MAGAZINE FOR UP-TO-DATE OFFICES.

We have been subscribers to your paper since we started in business last July, and its valuable aid goes considerably toward furthering our object of running a strictly up-to-date printing office.—*The Townsend Company, Pottsville, Pa.*

RETRIBUTION.

In Saltpeter avenue, close to the Pit,
Where the vitriol reservoirs sputter and spit,
There's a bed on a griddle that never gets damp,
Prepared for the chap who incloses no stamp.

At the Molten Hotel, in the Sulphuric Glade,
Where the temperature's nine-ninety-eight in the shade,
There's a thrice-heated chamber, dug out with a scraper,
For the fellow who writes on both sides of the paper.

Where the billows of brimstone delightfully roar,
And the geysers their seething, red cataracts pour,
There's a blistering bath in a caldron of flame,
For the chump who neglected to sign any name.

—*Joe Lincoln, in L. A. W. Bulletin.*

Browne & Maynard

request the honor of your presence at a

Grand Opening

of their newly enlarged and perfected stores,

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Millinery, Suits, Outer-garments, Furs,

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Handsome Lingerie Trousseaux

Infants Outfits, Childrens and Misses Dresses & Coats.

also the opening of the

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unlike any other Cafe outside of Paris.

Tuesday and Wednesday

November twenty-third and twenty-fourth.

BANK SCRIPT No 2.

14 Point,	9 A	30 a	8 6 00	Extra lower case,	30 a $3 50
18 Point,	9 A	25 a	7 40	Extra lower case,	25 a 4 00
24 Point,	7 A	20 a	9 30	Extra lower case,	20 a 5 00
36 Point,	5 A	15 a	11 00	Extra lower case,	15 a 5 75
48 Point,	4 A	10 a	13 30	Extra lower case,	10 a 7 00

Manufactured by BARNHART BROS. & SPINDLER, Chicago, Ill.

Kept in stock by the Minnesota Type Foundry Co., St. Paul, Minn.; Great Western Type Foundry, Kansas City, Mo.; St. Louis Printers' Supply Co., St. Louis, Mo.; Great Western Type Foundry, Omaha, Neb., and for sale by all Type-Founders and Dealers in Printers' Material.

FLORENTINE HEAVYFACE

Patent applied for

48 Point — 4 A 5 a $7.75

Farm & News SKETCHED

36 Point — 5 A 8 a $5.50

Author 6 Reaches PORTSMOUTH

24 Point — 8 A 10 a $4.50

Executives 24 Considered RADICAL CHANGES

18 Point — 10 A 16 a $4.00

Special Designs 37 Bolder Sketch BRIGHT ARTISTIC SERVICE

12 Point — 16 A 20 a $3.25

Mountain Climbers £635 Exhausted Generals ENCOUNTER EASTERN HARDSHIPS

10 Point — 20 A 26 a $3.00

CONCERTS will be given during the season by local amateur players and Director Hauls 75

8 Point — 22 A 30 a $2.75

EXCURSIONS during the month of September will be run to the White Mountain Home. Last Coaching Parade takes place next Saturday, the 9th

6 Point — 24 A 36 a $2.50

OUR MODERN SOCIETY

Is deeply indebted to manufacturers of paper who have made possible to its uses the perfect sheet

5 Point on 6 Point Body — 24 A 36 a $2.50

THE DEGREES OF ROYALTY

Are denoted by the color of the metal, gold being used by kings, and steel by dukes, baronets and knights

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American Type Founders Co.

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Boston, Mass.
New York, N. Y.
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St. Louis, Mo.
Minneapolis, Minn.
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Atlanta, Ga.
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Barth Geometrical Borders

Per Font $3.00 Patent applied for



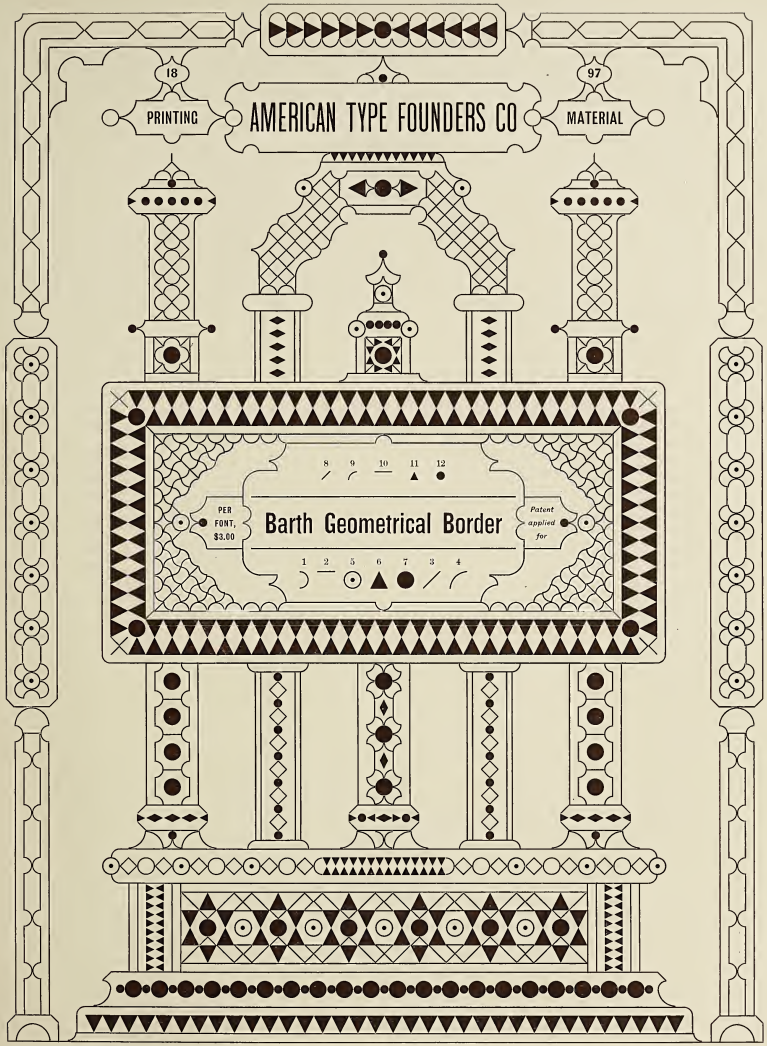
HENRY BARTH

THIS portrait is an excellent representation of Mr. Henry Barth, Manufacturing Manager of the AMERICAN TYPE FOUNDERS COMPANY, at Cincinnati, the designer and inventor of the Barth Geometrical Borders. These Borders mark a new departure in typefounding, enabling the printer to work out his own designs in an elaborate and endless variety. The characters being simple, geometrical in shape, and few in number, their manipulation is as easy as so many quoins. The variety of combinations is practically without limit, and a trial font will convince printers of the extraordinary usefulness of this new helpmeet of the typographical art.

American Type Founders Co.

Manufacturer of Barth Borders

In stock and for sale at all of its Branches and Agencies



In stock and for sale at all Branches and Agencies

The popular agitation in favor of Vertical Writing began some 15 years ago as a hygienic movement by German medical men.

School Committee.

24 Point Vertical Writing
7 A 22 a $6.00

Fourteenth
Masquerade Carnival
of the
Cawkering Humorous Society
to be held in
Mechanics Pavilion
August ninth
1904

12 Point Vertical Writing
10 A 35 a $4.00



PATENT APPLIED FOR

November 23.

Gentlemen: The system of Vertical Writing has found advocates in every part of Europe, and is now established in the German States, it having been introduced in very many of their schools.

C. P Ralph, Principal.

18 Point Vertical Writing
8 A 25 a $4.75

Exclusively Manufactured by the American Type Founders Company
In stock and for sale at all Branches and Agencies

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PRESTON FIDDIS COMPANY, BALTIMORE
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BRANDON SERIES
6-POINT NO. 3, 16A, $1

FINEST CARD FACES
6-POINT NO. 2, 20A, $1

LIKE ENGRAVED LETTER
6-POINT NO. 1, 22A, $1

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6-POINT NO. 2, 20A, $1

FOR FASHIONABLE PRINTER
6-POINT NO. 1, 24A, $1

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TWENTY-NINE HOUSTON PLACE

MISS JULIET FREEMONT

538 WILMINGTON AVENUE

MR. EUGENE G. ROBERTSON

DENVER

American Type Founders Company

LAUREL Ornaments

Suitably adapted to work separately and with the Laurel Borders, shown at the bottom of this page.

See opposite page for other sizes.

Originators of the Fashions in Type

Everything for the Printer

18 Point Laurel Ornaments



PRICE PER FONT $1 90

EACH FONT CONTAINS THE FOLLOWING ASSORTMENT

No. 13.....4 type	No. 54.....2 type	No. 57.....2 type	No. 67.....2 type
" 52.....2 "	" 55.....2 "	" 58.....2 "	" 68.....2 "
" 53.....2 "	" 56.....2 "	" 59.....2 "	" 69.....2 "

No. 70.....2 type	No. 74.....2 type	No. 77.....2 type
" 71.....2 "	" 75.....2 "	
" 73.....2 "	" 76.....2 "	

LAUREL BORDERS

12 POINT PER FONT $1 75



Font measures 36 inches

6 POINT PER FONT $1 75



Font measures 42 inches

18 POINT PER FONT $2 00



Font measures 36 inches

Laurel Ornaments

POINT BODIES

They are Something New

THREE SIZES

Kept in stock and sold by all Branches

18 GREETING 97

VOLUME X

THE PATHFINDER

Illustrated

6 Point Laurel Ornaments



PRICE PER FONT, $1 65

EACH FONT CONTAINS THE FOLLOWING ASSORTMENT

No. 2	16 type	No. 43	8 type	No. 61	8 type	No. 64	8 type
" 41	8 "	" 44	8 "	" 62	8 "	" 65	4 "
" 42	8 "	" 60	8 "	" 63	8 "	" 66	4 "

12 Point Laurel Ornaments



PRICE PER FONT, $1 75

EACH FONT CONTAINS THE FOLLOWING ASSORTMENT

No. 7	8 type	No. 47	2 type	No. 51	2 type	No. 77	8 type
" 12	8 "	" 48	2 "	" 60	8 "	" 76	4 "
" 45	2 "	" 49	2 "	" 70	4 "	" 77	4 "
" 46	2 "	" 50	2 "	" 71	4 "	" 78	8 "

SECOND EDITION

NUPTIALS

TYPE PRESS

American Type Founders Company

Originators of and Leaders in Type Fashions



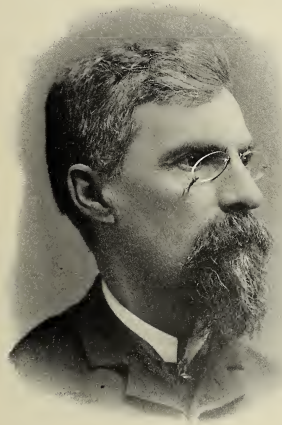
Photo by Thuss.

CONVENTION OF THE UNITED TYPOTHETÆ OF AMERICA, NASHVILLE, TENNESSEE, OCTOBER 6-9, 1897.

Group of Delegates and Friends on Steps of the Parthenon Building in the Tennessee Centennial Grounds.

ELEVENTH ANNUAL CONVENTION OF THE UNITED TYPOTHETAE OF AMERICA.

OLDER members of the United Typothetæ of America who have attended every meeting of that body are emphatic in their declaration that the eleventh annual meeting, at Nashville, October 5-8, 1897, was by far the most delightful ever held. The Tennessee Centennial Exposition, which opened May 1 and is about to close as THE INLAND PRINTER goes to press, has attracted several hundred national organizations to the beautiful capital city of the Volunteer State. Some days there have been as many as a half dozen different bodies in session. President McKinley and every member of his cabinet visited Nashville. Governors and United States senators, half the members of Congress and mayors innumerable have made pilgrimages to the beautiful white city and all have been roundly entertained. These Tennesseeans are naturally adepts at entertaining, and the round of receptions and State and city days has put their hospitality to the test. Meeting in Nashville toward the close of the exposition, the United Typothetæ received only the usual cordial reception, but to those unacquainted with Southern ways it seemed warm indeed. No delegate who attended will ever hear Nashville mentioned or think of Tennessee without recurring to the delightful week spent in Nashville. There was a world of meaning in Mr. Ellis' statement toward the close of the convention: "We have heard of Southern hospitality; we have now experienced it," and the Nashville committees feel that they acted well their part, for no man or woman who came



N. L. BURDICK,
President United Typothetæ of America.

to Nashville had any word but that of enthusiastic praise for their reception and entertainment, and even those who journeyed over one thousand miles to attend the meeting said they would not have willingly missed the pleasures for any price and were more than repaid for their journey. New ideas of the Southern people were gained, and even those acquainted in the South in a business way were shown the social side. After the business meetings there were receptions and dances, a barbecue and banquets and side trips that gave a new insight into Southern life and caused many pangs of regret that the week too soon came to a close.

The delegates to the United Typothetæ began to arrive in Nashville on Tuesday, October 5, and were met by members of the reception committee who directed them to headquarters at the Maxwell House, where in the famous room 5, political headquarters for a quarter of a century, Mr. Albert B. Tavel was found. As the delegates came in they registered and were immediately given three tickets of admission to the Centennial Exposition, a dozen street-car tickets, cards of admission to the famous Hermitage Club, good during the week, cards to the banquet for the gentlemen, to the reception at the Woman's building for the women, invitations to the reception at President Bruce's residence for all, and handsome badges for every visitor. Through the courtesy of Messrs. Marshall and Bruce each delegate received a specially bound copy of the official catalogue to the Exposition, and the Brandon Printing Company issued a handsome souvenir. The autograph albums, each stamped with the name of the recipient, presented by the Inland Type Foundry, were fully appreciated by all. Tuesday evening a number of Nashville's leading business men and society women gathered at the Maxwell House where an informal reception was held and the visitors were made to feel at home.



THE BADGE.

When the first meeting was called to order at Watkins Hall on Wednesday morning, less than one hundred delegates had arrived, the attendance having been reduced by the groundless fear of yellow fever.

Hon. John C. Gaut, General Manager of the Cumberland Presbyterian Publishing House, was introduced by President Bruce, and delivered the address of welcome on behalf of the local typothetæ. Mr. Gaut said:

It has been made my most agreeable duty to express to you, if I may be able, the pleasure with which the members of the Nashville Typothetæ welcome your advent into our city. They remember that in receiving you they receive the representatives of all the printers and publishers of all of the English-speaking people on the American continent. The publishers of a nation are the disseminators and conservators of its thought and history. When applied to the American people this means much. We as a people consist of a mixture of every nation of the earth incorporated with the original Anglo-Saxon. We have a continent all to ourselves. We started in national life unfettered by the conventionalities and conservatism of the old world. Young, energetic and daring in thought and experiment, we have developed a more diversified history, more theories, creeds and isms than all the remainder of the world.

The printing press is no respecter of persons or principles. Every school of politics, philosophy and medicine; every creed in religion and science, and every vocation in life has its journal and text-books. From the profoundest philosophy to the wildest vagary of the dreamer there is not a theory or a scheme to which the printing press does not offer publicity and to the fittest opportunity to survive. History, art and science are safe in its keeping. It is, therefore, congenial to your vocation to enjoy the exhibit which we are making of the history and achievements of our State as set forth in our Centennial Exposition. There you will see manifested, asperfectly as may be in such an object lesson, what progress we have made as a people during the first hundred years of our existence. We feel that in a study of this lesson you will not fail to be interested and benefited. We ourselves shall enjoy the privilege of becoming acquainted and mingling with so large a number of ladies and gentlemen, coming from almost every State in our Union and from the British dominion across the river. We hope that you may find your stay in our city and contact with our people a source of genuine pleasure. Perhaps, also, the designer and engraver may find in our magnificent mountains,

our beautiful valleys and streams, our golden sunsets, our splendid horses and cattle, and last, though not least, our beautiful women, a new lesson and a new inspiration for the embellishments of the printed page.

Should we fail in everything else, we hope at least to convince you that we receive you as fellow-citizens of one united, fraternal and enduring nationality; that though our homes are large and our doors wide open, they are not larger nor more open than our hearts. Perhaps after all this may be more important than anything which we may hope to accomplish. Or, in the language of a certain editor, "We will at least get the main facts right." The editor had received for publication a poem written by some love-sick swain, who described in the most glowing terms the beauty of his adored, the manner in which he pressed his suit and was accepted, and how he



R. R. Donnelley,
Treasurer.



J. Stearns Cushing,
Secretary.

"kissed her beneath the silent stars." The printer, however, unfortunately set it up so that it read "he kissed her 'neath the cellar stairs." Of course the editor had a settlement to make with the frate poet. Resourceful, however, as editors always are, he patted him on the shoulder in a patronizing way and told him not to worry over small matters; that they got the "main facts" right at all events. At the Exposition will be seen the progress we have been making—this meeting will result in enduring friendships and general good. In no city has the United Typothetæ received a warmer welcome than it will receive in Nashville.

Mr. E. E. Barthell, a member of the City Council, in the absence of Mayor McCarthy, welcomed the Typothetæ to the city on behalf of the municipality, and responses were made by Mr. Thomas Todd, of Boston, and Mr. R. R. Donnelley, of Chicago.

Secretary Knapp called the roll and found delegates present from twenty-three cities.

President Bruce then delivered his annual address.

Chairman Joseph J. Little, of New York, of the Executive Committee, presented the report of that committee.

Secretary Knapp's report showed that while no new branches had been organized during the year, he had been corresponding with printers at Des Moines, West Superior, Grand Rapids, Akron, Rutland (Vt.), Lafayette (Ind.), and Winnipeg (Manitoba).

Treasurer Carpenter's report showed receipts, $3,646.15; disbursements, $1,681.57; balance, $1,964.53.

President Bruce appointed these committees:

Auditing—Isaac H. Blanchard, New York; J. C. Evans, Philadelphia; H. D. Brown, St. Paul.

Credentials—L. A. Wyman, Boston; N. L. Burdick, Milwaukee; Edwin Freegard, St. Louis; Allen Collier, Cincinnati; Frank Hudson, Kansas City.

Distribution of Topics, President's Address and Executive Committee's Report—George C. James, Cincinnati; George H. Ellis, Boston; Herbert L. Baker, Buffalo; S. W. Meek, Nashville; C. O. Bassett, Cleveland.

On motion of Mr. Donnelley, President Bruce was directed to appoint a committee to undertake to bring back those who had dropped out of the organization, and President Bruce appointed R. R. Donnelley, Chicago; J. J. Little, New York, and J. J. Foot, London.

Invitations were read from Milwaukee and Omaha to hold the next meeting at the respective places, and on motion of Mr. Little, the Omaha invitation was referred to the Omaha Typothetæ, which is six years in arrears for dues.

The auditing committee's report was formal.

A communication from the Philadelphia Typothetæ was read, concerning violations of the copyright law, and on motion of Mr. Andrews it was referred to a special committee composed of W. J. Dornan, Philadelphia; R. W. Smith, New York, and George H. Ellis, Boston, to take such steps as may be necessary to remedy the evil.

The report of the credentials committee was adopted and adjournment was taken to the Exposition, special cars having been provided. The Exposition was undoubtedly seen at its best in every way—German-American day with over 16,000 attendance; Nebraska day, with Buffalo Bill and W. J. Bryan, bringing out about 36,000, and the week closing with Chicago day. The Typothetæ was photographed on the steps of the Parthenon for The Inland Printer, and a reproduction is shown herewith.

The beautiful home of President J. H. Bruce never looked more attractive than it did Wednesday evening, when it was thrown open for a reception and dance in honor of the Typothetæ. Potted palms and ferns were everywhere, and a profusion of rare cut flowers added fragrance to the beauties of the scene. Delightful refreshments of varied character were served, the ice being molded in the shape of an open ledger. Dancing was indulged in by the younger set. Mrs. Bruce was assisted in receiving by Mrs. Jos. Warren, Mrs. Richard Ennis, of Louisville; Mrs. Hattie Dyer McKeen, of Washington; Mrs. R. R. Donnelley, of Chicago; Miss Reid, of Cincinnati; Miss Charlotte Van Tyne, of Louisville; Misses Mary Lou Burton and Stella Fisher, of Nashville. Miss Annie Mitchell, of Boston, and Miss Margaret Mitchell, of Nashville, served frappé.

The first feature of Thursday morning was the report of the Committee on Cheaper Postage, presented by Mr. Herbert, who made four strong points and showed wherein the Post Office Department is really profitable but is apparently run at a loss. He said first the whole Department should be placed under civil service rules. The plan of turning men out every four years was almost as detrimental to the Department as it would be to the printing business. Many postmasters paid no attention to their offices; many were underpaid, but many more were overpaid. They felt that their tenure of office did not depend upon ability or efficiency, but upon the services they



The Venetian Gondolas.

were able to render their party. Clerks felt the same way. A great evil was that other departments used the Postal Department free, and if it was given credit for the $7,000,000 business done in this way there would be a profit. Another evil was the enormous amount paid for postage. While the Government paid its own men and furnished cars they paid 5 cents a pound, while milk, for instance, was handled for half a cent. Then through favoritism the present law was not enforced.

Mr. James, of Cincinnati, presented the report of the Committee on Topics, recommending that a committee of three be

appointed to consider the best manner of assisting officers in case of strikes and handling strikes, so as to prevent bitter feeling after they were over; that a committee of three be appointed on obituary notices; that a committee of eleven be appointed on next place of meeting and nomination of officers; that no action be taken toward establishing a national organ; that a committee of three be appointed on the government printing of envelopes; that a committee of three be appointed on the best methods of extending membership to surrounding towns.

The report was adopted after some opposition was expressed by Mr. Herbert to the first recommendation.

The report of the Committee on Arbitration was taken up, and it was adopted after Mr. Herbert had opposed it.

The Committee on Topics reported in favor of a committee to consider the question of a proposed conference with the International Typographical Union and the International Printing Pressmen's Union, but the matter was not disposed of when the hour of adjournment arrived. President Bruce, however, announced the following committees just previous to adjournment:

On Government Printing of Envelopes — C. S. Morehouse, New Haven; H. L. Baker, Buffalo; Frederick Mills, Boston.

On Relative Cost of Composition by Machine and Hand Typesetting — Isaac H. Blanchard, New York; J. Stearns Cushing, Boston; E. R. Andrews, Rochester.

On Best Method of Handling Strikes — Fred Barnard, Chicago; Edwin Freegard, St. Louis; William Green, New York.

On Obituaries — W. W. Pasco, New York; Amos Pettibone, Chicago; E. P. Suter, Philadelphia.

On Nominations and Next Place of Meeting — E. Parke Coby, New York; J. Stearns Cushing, Boston; William Johnston, Chicago; A. B. Floyd, Buffalo; Allen Collier, Cincinnati; Worthington Wood, Philadelphia; Edwin Freegard, St. Louis; Frank Hudson, Kansas City; W. H. Bates, Memphis; John W. Campsie, Milwaukee; John B. Kurtz, Baltimore.

The convention at noon adjourned and proceeded to the depot, where they boarded a special train which conveyed them to Hermitage station. Taking wagons and other vehicles there the party were conveyed to the historic Hermitage, the old mansion and burial place of Andrew Jackson. Here they found a committee from the Confederate Soldiers' Home and the Ladies' Hermitage Association, who assisted in entertaining the visitors. The Hermitage is a splendid farm of 500 acres, on which Andrew Jackson spent his declining years. The visitors will never forget the trip to this historic mansion, where on every hand are reminders of the great warrior and statesman. The old fashioned paper on the walls, which is well preserved, proved especially attractive to the ladies.

The Ladies' Hermitage Association was chartered in 1889, and has control of the mansion and tomb and twenty-five acres of the property, all of which belongs to the State. The tomb covers both General Jackson and his beloved wife.

The Confederate Soldiers' Home, which is a State institution, has over one hundred inmates, all decrepit veterans of the war, well housed and cared for.

After viewing the sights of the famous old Southern Home, the visitors were introduced to an old-fashioned Southern barbecue. Previous to this, however, liquid refreshments were served to such as desired them, one of the memorable drinks being the mint julep. Then the barbecue was served. There was tender lamb and juicy shoat, done to a turn, on stakes laid over trenches filled with live coals, and constantly basted during the twenty-four hours necessary to thoroughly cook it. There were all the accessories to a complete dinner, with oceans of fresh buttermilk. The delightful time experienced at the Hermitage led to a longer stay than was intended, and the long drive back to the railroad station found twilight at its end, and the trip to Belle Meade had to be abandoned that evening, but parties were formed the following day, and made the trip in tallyho coaches, having a glorious time.

At Friday morning's session of the Typothetæ, fraternal greetings were received from J. West Goodwin, Sedalia, Missouri, and Nashville Typographical Union, No. 20.

The unfinished business being the question of ordering a committee to consider the question of providing for a conference with the International Typographical Union and the International Printing Pressmen's Union was taken up and the committee ordered, and President Bruce appointed Messrs. Smith, of New York; Freegard, of St. Louis, and Carpenter, of Cincinnati.

Secretary Knapp read the report of the Committee on Insurance, deploring the unjust rate charged printers, and on motion of Mr. Baker, of Buffalo, a committee was provided for to gather statistics of printing office fires during the year, make comparisons and use the facts so gathered. President Bruce appointed Messrs. Baker, of Buffalo; Johnston, of Chicago, and Ellis, of Boston.

Mr. Barnard read a paper on social and practical advantages of the Typothetæ, taking the position that the latter far outweighed the former. Fraternity, education and assistance were things attained. The failure to render assistance in case of strikes undermined fraternity. The paper was ordered printed.

The Committee on Manual was continued.

Mr. Barnard, from the committee on the best methods of handling strikes, reported that strikes should be immediately



ANDREW JACKSON'S BIRTHPLACE.

reported to the Executive Committee, investigated, and if justified, other members should refuse work from the customers of the house in which the strike occurred. No attempt should be made to secure new men from the immediate town in which the strike occurred. The effort to remove consequent ill feeling should be governed by local circumstances. The strike should be handled in a manly way without animosities.

Secretary Knapp read a communication from the Commercial Printing Company, of Chicago, concerning the change in the size of postal cards, and opposing it because it would cause many thousands of forms to be reset. No action taken.

Mr. Blanchard presented the report of the Committee on Relative Charge for Machine and Hand Composition, which was to the effect that there should be no difference. The proprietor using machines paid large wages for short hours, had increased expense in furniture and should have profit on his outlay.

Mr. Baker, of Buffalo, presented the report of the Committee on Extending the Membership of the Typothetæ, recommending the extension so as to take in nearby towns.

Mr. Bates' suggestion that there should be a Committee on the Government Printing and Free Delivery of Envelopes was adopted, and President Bruce appointed Messrs. Herbert, of Chicago; Kurtz, of Baltimore, and Burke, of Norfolk.

Mr. Coby presented the report of the Committee on Next Place of Meeting and Nomination of Officers, and by direction



Photos by C. F. Whitmarsh.

A FEW VIEWS IN AND ABOUT NASHVILLE WITNESSED BY THE TYPOTHETÆ VISITORS.

1. The City Hall.
2. The Party at Hermitage Station.
3. State Capitol Building.
4. Tomb of Andrew Jackson.
5. The Return from Belle Meade.
6. Old Cabin on Jackson Estate.
7. Jackson Statue.
8. Residence of J. H. Bruce.
9. Tomb of James K. Polk.
10. Resting at the Capitol.
11. Collapse of Canopy Top, on the Hermitage Trip.
12. View of City from Capitol Steps.
13 and 14. Going to and Returning from the Hermitage.
15. A Scramble for a Nickel.
16. Investigating Liquid Refreshments at the Hermitage.
17. Frank Boughton Interviewing the Barbecue Chefs.
18. Another Sleeper at the Capitol.
19. The Hermitage.

of the convention the secretary cast the vote of the convention for the report. It named Milwaukee for the next place of meeting and the following list of officers:

President, N. L. Burdick, Milwaukee.
Secretary, J. Stearns Cushing, Boston.
Treasurer, R. R. Donnelley, Chicago.
First vice-president, Joseph Eichbaum, Pittsburg.
Second vice-president, Frank Hudson, Kansas City.
Third vice-president, E. W. Foster, Nashville.
Fourth vice-president, Fred Spencer, Cincinnati.
Fifth vice-president, James A. Rogers, New York.
Sixth vice-president, A. F. Rutter, Toronto.

Executive Committee—Joseph J. Little, New York, chairman; Charles H. Dittess, Philadelphia; Edwin Freegard, St. Louis; H. D. Brown, St. Paul; Louis A. Wyman, Boston; George E. Cole, Chicago; Herbert L. Baker, Buffalo.

Mr. Freegard introduced a resolution that cutting in prices was largely attributable to the employing of solicitors and that the employing of solicitors should be discouraged. This was amended on motion of Mr. Donnelley so as to read that no work should be done for "scalpers," and adopted.

Mr. Donnelley's resolution that hereafter no manufacturer of goods should distribute advertising matter in the place of meeting during the sessions was adopted.

Mr. James' resolution that letters should be sent to printers all over the country urging them to request their congressman to oppose the government printing of envelopes was adopted.

A resolution was adopted that the printed report of the proceedings should be issued before November 1, and the executive committee was authorized to let the Milwaukee Typothetæ name the date of the next annual meeting.

The following remarks at the close of the session, being of such interest to those present and to readers of THE INLAND PRINTER who were not able to be at the convention, they are now given in advance of the publishing of the full report of the proceedings by the secretary, and will no doubt be appreciated:

Mr. Ellis: If there is no other business before the house, I wish to offer a resolution: "*Resolved*, That the hearty thanks of this convention be, and are hereby extended to the Nashville Typothetæ, their ladies and their allies, for their assiduous and successful efforts to make this, the eleventh annual convention of the National Typothetæ, pleasant, profitable and social." [Applause.] I regret, Mr. President, that we have not brought our orator from Boston with us. But, speaking for Boston, I want to say a word in addition to the resolution. We have heard of Southern hospitality; we have now experienced it. We have heard, as was said by one of our representatives, of the beautiful women, whom he had not at that time met. He has since met them, they have conquered him, and he is now on the Exposition grounds with some of them. [Applause.] But, seriously, gentlemen, we fully appreciate the successful efforts of Nashville. It seemed to us when the invitation was extended to us, a long way from home. We, among others, I presume, of the local typothetæ, expected possibly a somewhat smaller delegation, but of the twelve to which we are entitled, nine have been present at, I think, every session of this convention. They have shown, not alone their interest, but they have shown that they were enough interested in Nashville to come a long way. Every man of that delegation has expressed to me his satisfaction. I wish, as I said before, that I might express it better. It is perfect, gentlemen. [Applause.]

Mr. Little: The delegation from New York would like to second the resolution that has been offered from Boston. As he said, it did seem a long way to Nashville to attend the convention of the Typothetæ, but the New York printers are so interested in this section of the country, I think perhaps more than in the Typothetæ, that though we were entitled to fourteen delegates we have sixteen on the floor. Mr. Ellis, from Boston, has left nothing for anyone else to say. All we can say is that the hospitality that has been extended by the delegates in Nashville has been perfect from first to last, and another convention will go away with very many pleasant remembrances of new features, at least, that some of us have never experienced before. [Applause.]

Mr. James: Mr. President and Gentlemen,—Cincinnati is regarded by a great many Eastern gentlemen as a Southern town just because we are only over the river from the South. On that account, we were supposed, all of us, to be acquainted in Nashville and this region. Out of our delegation, we brought eight out of the nine we are allowed. I believe there are only two of us who had been to Nashville, so when we came down here we came with eyes open and ears open to see and to hear what we could, and so when we got back last night to supper we thought we had seen a great deal. We had imbibed a great deal of Tennessee down our throats—especially of dust. We can say Southern hospitality has always been good. Thirty-five years ago, when some of us came down here, they received us very warmly, and since that time we have been the best of friends all through, and Cincinnati wants to again thank Nashville for the pleasant manner in which we have been entertained. The trip out to Jackson's place, under the circumstances, was one thing that we remembered always. The ladies, particularly when they admired the paper on the wall, had something to remember about Jackson. They will never forget where he lived nor where he is buried. When we came here first, the weather was apparently a little warm, but I think, if the members here will remember yesterday, that though the sun apparently was hot, yet the air was cool. That is one thing with the Southern climate that Northern people notice—in spite of the hot sun, the minute you are in the shade you feel better. I had the pleasure of walking from the station over to the grounds, and the truth of the matter was that my undershirt was a little damp, but outside of that I was not warm. That sounds a little singular, but as I came up that hill on the pike the air was so fresh and cool and nice, I enjoyed the walk all the way through. I think Cincinnati can extend as hearty thanks to the Nashville Typothetæ as anybody in the association, and we trust that whenever any of them come to Cincinnati they will come into our headquarters, and we will get them out and show them around. [Applause.]

Mr. Donnelley: Chicago wishes to second the resolution, and I would say that the small number of the delegation is not due to the same cause as the smallness of her small delegate. He was afraid to come down here; we were not. But I want to say that sickness and absence from the city has prevented a number from coming to Nashville; but I assure you, sir, those who have come will carry back with them a warm remembrance of the manner in which they have been received, the manner in which they have been treated during their stay, and they will go away with a fond recollection of having visited Nashville in 1897; not the least in that, sir, is the opportunity you have given the few that have come from Chicago to view your beautiful White City. We are proud of the remembrance of the White City we had in Chicago; we thought the world would never equal it, and question whether it ever will in many respects; but the other evening when many of us sat on the balcony of that clubhouse and beheld the beautiful sight of those beautiful buildings lighted, we were simply carried away; and I here, as a Chicagoan, would say today—it is always a humiliation to admit anything better than our own—that the illumination of that city at night is one of the most beautiful sights I have ever beheld in my life. I say that without hesitation. [Applause.] To some of the gentlemen present who have never had the privilege of seeing it at night, I recommend to them that they go there if they want to get a view of the beautifully illuminated grounds. Not the least that our fond recollection will bring back to us is the personal friendliness we all of us have experienced from our genial president. None of us will go back without having shaken the hand of an honest man; and above all that I can say, he is not only an honest man, but though Southern he may be, he is a good American. [Applause.] Though Southern born, living here his lifetime, interested in the struggle of his own land at

the time of the unpleasantness, still today there is no better American stands on American soil. I know this, not simply from his demonstration, but I have seen his actions since I have had the pleasure of being acquainted with him more intimately. I assure you that I shall carry back to those who know him as I know him a warm feeling toward the gallant Bruce. [Applause.]

[Three cheers for Bruce.]

Mr. Freegard: I have not hoped that any remarks I will make will elicit any such applause as followed the remarks of Mr. Donnelley; but he represents a city, you know, that we never allow to go one better than ourselves when we can possibly help it. We of St. Louis keep up with the procession, if we cannot get ahead of it—at least we try mighty hard to. We do not want you to think they have all the kind feelings in their hearts toward Nashville. We could not bring our Governor, but we brought a congressman along. We did the best we could, and that was just a little better than Chicago. [Applause.] I want to express on behalf of St. Louis' delegation the intense appreciation we have of the kind reception we have received. I have attended many of these conventions and



One of Nashville's Streets.

enjoyed the hospitality of the various cities that have entertained them, but I must say that Nashville does not rank second to any of them. [Applause.]

Mr. Dittess: It is difficult to express the appreciation of the warm welcome received at the hands of our Nashville brethren. I want to say the old Quaker City, the City of Brotherly Love, is not one whit behind in any particular, so far as the appreciation of all the many little acts of courtesy and kindness is concerned, received at your hands and the hands of our Nashville brethren. I think that I voice, aye, not think, but I know that I voice the sentiment of our little delegation from the old home of Billy Penn and that master printer of printers, old Bennie Franklin, when I say that we heartily appreciate what was done for us. I know that when we go home, we will go home feeling like the old Methodist from the class meeting, "that it was good to be here." I know I voice the sentiment of our delegation when I say that we thank you heartily for all that has been done for us. We appreciate every little act and every little courtesy that is shown us. For myself, I have been South before and I have never met with anything but kindness, and here in your beautiful city it has been all kindness all the time we have been in your town. I want to thank you, Mr. President; I also want to thank members of the Typothetæ in Nashville for their kindness. [Applause.]

Mr. Baker: The tail end of the Buffalo delegation rises to second the motion of Mr. Ellis. It is hardly necessary, in trying to express our appreciation of Nashville hospitality, to do more than call attention to the fact that out of nine Buffalo delegates I am the only one attending to business, the rest of them being wrapped in the hospitality. [Applause.] One of the preceding speakers has mentioned the many little acts of kindness shown us by our brethren and the Nashville friends. Buffalo was the recipient of the most delicate act of kindness of the lot. When the president saw the Buffalo men marching into his grand mansion the other evening, he went to his treasure chest where he keeps his most precious possessions, brought out a bronzed buffalo, dusted it off and put it on his mantel. [Applause.] What more delicate word of welcome could we receive than that? I have nothing more to say, except that those of us from Buffalo were woefully ignorant of Tennessee and Nashville. Our eyes have been pointed to the magnificence of the city, the glory of the State, and we shall go back with a vast store of knowledge of this section. We shall have the kindest remembrance of Nashville, and when Maj. J. H. Bruce reaches Buffalo we will give him the whole city. [Applause.]

President Bruce: When I invited the Typothetæ down here, having been so frequently entertained by them, it was with many misgivings. I did not believe I could hardly be equal to the emergency. If I have given satisfaction my cup of happiness is full.

[Long-continued applause. Convention join in singing, "Oh, he's a jolly good fellow."]

President Bruce: I will hear you on that subject you proposed a little time ago.

Mr. Baker: I am a little timid about rising. The last time I tried it the buffalo's tail was twisted pretty severely. However, gentlemen, I am authorized by the Typothetæ of Buffalo to invite the convention to meet with us in 1899. As a special reason why we wish the convention that year, is the fact that our Pan-American Exposition will be in full sway. At that Exposition, it is proposed, though not fully decided as yet, that a special building shall be erected in which shall be gathered everything connected with the spoiling of white paper. Presses, type, paper, bookmaking, lithographing, engraving, everything under one roof. It is proposed at the same time to make space enough to accommodate newspaper exhibits, and to accommodate newspaper men. It is also proposed to have a hall large enough to accommodate meetings of this character. It seems to us that a building of that kind would attract the attention of us all, and make that a peculiarly desirable place to meet in 1899. I have no invitation from the Chamber of Commerce, nor from the mayor, but I assure you, gentlemen, that I bring the heartiest invitation from the Typothetæ, which is alive, vigorous and earnest, and in full sympathy with the work of this organization. If you will come with us, we cannot hope to emulate Nashville or Milwaukee, but I can assure you that your welcome will be hearty, and we will do the best for you we can. [Applause.]

President Bruce: It is not in the power of this convention to take any action regarding the meeting for 1899. I suppose it will be sufficient to put the invitation on the minutes, and it will be brought up next year.

Mr. Hudson: I was instructed by the unanimous vote of the Kansas City Typothetæ to also extend an invitation to this body to hold its next succeeding session as might be deemed advisable, in Kansas City. We have not so much as the Eastern or older cities to offer you, but it is the invitation of a city of 200,000 people, the largest city between St. Louis and San Francisco; a city that ranks tenth in the banking business in the United States, the clearings of 1896 aggregating over $500,000,000. We have seventeen systems of railroads, twenty-six different lines, and these lines bring to Kansas City a live-stock business of over $100,000,000. We are second only in railroads and live stock to the great and growing city of Chicago, and in addition we are now building a system of parks that will aggregate $3,000,000 of money. It will be an expansive system or series of parks connected by grand boulevards. We have also a public school system covering forty different

buildings. We have just this year completed a public library at a cost of $200,000; a manual training school costing $130,000, in which the first enrollment was over 600. In addition to what Kansas City may offer you, I have with me two letters that I should like to have the secretary of this convention read. One from the Hon. Lon B. Stephens, Governor of Missouri, inviting this convention to hold its association within the State of Missouri, who represents a State fifth in population in the Union. The second letter I have is from the Exchange Club, an organization of over 400 of the business men of Kansas City—the ablest and brightest men that we have in banking, commercial and manufacturing lines. Their aim is the care of the commercial interests of Kansas City in its broadest sense, and they always keep in mind the motto of our last president, to "make Kansas City a good place to live in." These men, through their president and secretary, invite you to come and visit them, and they will accord you a very warm and cordial greeting. With the permission of the convention I will ask the secretary to read the letters I have. [Applause.]

President Bruce: I suppose this invitation will take the same course as the one from Buffalo, be received and entered on our minutes so that they can be taken up. I take pleasure in calling on Mr. Kurtz, of Baltimore, and Mr. Wyman, of Boston, to escort the President-elect to the chair. [Applause.]

President Bruce: Gentlemen, allow me to present to you Mr. N. L. Burdick, of Milwaukee, president for 1898.

Mr. Burdick: Gentlemen of the United Typothetæ,—It would be ungrateful on my part if I failed to appreciate the high honor you have bestowed upon me, my only regret being that the office of president could not have been given to some gentleman who has, from previous experience, been better taught to perform the duties of an office of this kind. I can only say, further, that I thank you one and all for this honor, and for the uniform and unfailing courtesy which I have experienced at your hands at all the meetings I have attended. Again I thank you. [Applause.]

President Burdick: What is the further business of the convention?

Mr. Wyman: If there is no further business to come before the convention, I move to adjourn, sine die.

Mr. Cushing: Before that motion is carried, I move that the hearty thanks of this convention be extended to our retiring



Luncheon at the Clubhouse.

president for the very able, hospitable and careful manner in which he has carried out the duties of his office, and for what he has done for us as our host and entertainer.

Motion made to amend that to include the secretary.

Motion seconded.

Mr. Freegard: Is a second amendment allowable? I would like to include the treasurer.

Mr. Cushing: I think the secretary's duties deserve a separate vote of thanks and that is the reason I did not include his name with the other officers.

Motion carried.

Mr. Bruce: If my wife were here, I would be the proudest man in America. She was not with me in Rochester, and I regretted it so much that, although I intended going to New York and Philadelphia, I felt so mean that she was not there to enjoy the great honor bestowed, that I retraced my steps and came home immediately.

Mr. Dittess: My idea was in that amendment to save, not exactly time, because time is a little heavy on our hands now, but we could have embodied in the motion the entire three



Machinery Hall.

offices in one. Now, I move you, that the hearty thanks of this convention be extended to our retiring secretary and treasurer for their fidelity and for the interest taken in behalf of the United Typothetæ.

Mr. Freegard: Sometimes I think we do not appreciate the services that our officers give us without any reward. Sometimes it is certainly at a great personal sacrifice, and I want the convention to bear this in mind when passing these votes of thanks, that we do this, feeling this, not as a mere form. Secondly, I want to say I do heartily appreciate the services of these officers in conducting the business of this convention.

Mr. Baker: It is fit that Buffalo should second this motion as regards the treasurer, because there has been a little question between the treasurer and ourselves as to the dues. We are willing to admit, after an examination of his books, that we are wrong. [Applause.] We find certain items on our books handed down from previous treasurers and we have counted them all as dues, but the first payment was an initiation fee. We are behind six months instead of ahead. That hurts our feelings. We want Buffalo to be ahead in everything. We shall be ahead after this meeting.

Motion seconded and carried.

Mr. Donnelley: There is one body in Nashville we have neglected. I have been waiting for Mr. Little to do it. I don't get much time, for he is always doing that sort of thing. I wish to move a resolution and vote of thanks to the ladies of Nashville. I include the organization who received us at the home of Jackson, and then who received us on the fair ground, I mean the attention that they have given our ladies, which is a favor beyond the attention, I might say, of any other typothetæ that has given a reception. [Applause.] I rise to do this, because there are many of the gentlemen present that have not brought their ladies with them, and, therefore, they do not know how kind these ladies of Nashville have been to the ladies brought here from a distance. And, therefore, sir, I wish to have spread upon the record this resolution, which is prepared and signed by our secretary, to the different bodies of ladies, to the different organizations, and those that are not



Photos by C. F. Whitmarsh.

SOME VIEWS AT THE TENNESSEE CENTENNIAL EXPOSITION, IN NASHVILLE, WHICH THE TYPOTHETÆ ENJOYED.

1. Education Building.
2. The Elongated "Shoot the Chutes" Man.
3. The Cotton Exhibit.
4. Woman's Building.
5. Fountain, "The Genius of Electricity."
6. Negro Building.
7. Minerals and Forestry Building.
8. Railway Terminal and Agricultural Buildings.
9. The Parthenon—Fine Arts Building.
10. An Inhabitant of the Lake.
11. The Rialto.
12. One End of Machinery Hall.
13. Negro Building and the Rialto Bridge.
14. An Old-fashioned Fireplace.
15. Snap Shot Near the Blue Grotto.
16. President Bruce Escorting Delegates Nathan, Jones, and Others.
17. Statue of Pallas Athenæ.
18. The Flag Pole.
19. Crossing the Rialto.
20 and 21. Two Views of Memphis Building.
22. The Auditorium.

connected with any organization, for their kindness in the treatment of our ladies and ourselves. While I am doing that, sir, I wish to say that it is a dangerous thing to bring many of our bachelors and widowers to this city. I am afraid, sir, if they want to remain citizens of the cities and towns from which they come, they had better stay away from Nashville. If they do not, they will be brought here by the charms of the beautiful women of the city.

Mr. Ellis: Boston says "Amen."

President Burdick: Gentlemen, you have heard Mr. Donnelley's resolution thanking the ladies of Nashville for their hospitality on this occasion. As many as favor that resolution signify it by saying "aye." Carried.

Mr. Bruce: I would offer a vote of thanks — I want to speak for myself — to offer a vote of thanks to the authorities of the city. I have forgotten the name of the gentleman who addressed us on our arrival the first day, but in his remarks he stated that we could have the freedom of the town and not go to jail. I have not gone to jail and I want to thank him for it. [Applause.]

Motion carried.

Mr. Wyman: If there is no further business, I move we adjourn sine die.

Motion seconded and carried.

The closing event of the meeting was an elaborate banquet given Friday evening at the clubhouse on the Exposition grounds. Dr. R. L. C. White presided and earned new laurels as a toastmaster. The toasts were as follows:

The United Typothetæ of America—"Whereas, before our forefathers had no other books but the score and the tally, thou hast caused printing to be used; and . . . hast built a paper mill."—H. King Henry VI., iv, 7. N. L. Burdick, Milwaukee.

Tennessee—"A state of mighty moment."—King Henry VIII., ii, 4. John W. Thomas, Nashville.

Nashville—"Your grace is welcome to our town and us."—Pericles i, 4. John Bell Keeble, Nashville.

The Printer of the Past—"Old fashions please me best."—Taming of the Shrew, iii, 1. James T. Bell, Nashville.

The Printer of the Present—"Touching now the point of human skill."—Midsummer Night's Dream, ii, 3. J. J. Little, New York.

The Printer of the Future—"Nothing is impossible."—Two Gentlemen of Verona, iii, 1. L. A. Wyman, Boston.

During the banquet, the ladies were being entertained at the Woman's building in the roof garden café. The table was T-shaped. Mrs. Van Leer Kirkman presided, with Mrs. M. B. Pilcher at the other end of the table. Covers were laid for 103, and among those present were Mrs. J. H. Bruce, Mrs. George H. Ellis, Mrs. Horace Polhemus, Mrs. John Polhemus, Mrs. I. H. Blanchard, Mrs. R. W. Smith, Mrs. R. R. Donnelley, Mrs. John R. Frizzell, Mrs. R. L. C. White, Mrs. E. W. Foster, Mrs. J. B. Clarke, Mrs. Herman Justi, Mrs. W. B. Baird, Mrs. William Buntin, Mrs. J. Y. Leigh and Mrs. Ida J. Gordon.

Many of the visitors remained over in Nashville Saturday, reluctant to leave the scene of so many pleasures, while others went to Lookout Mountain and Mammoth Cave.

The illustrations shown in connection with this report will serve as pleasant reminders of many of the sights offered to visitors by the local committee in the hospitable convention city of the South.

Following is a list of delegates and visitors who registered at headquarters:

Baltimore.—John B. Kurtz, J. P. Wallis.

Boston.—L. A. Wyman and wife, H. C. Whitcomb and wife, James Berwick and wife, Frederick Mills and wife, George H. Ellis and wife, Thomas Todd and wife, J. W. Phinney and wife, George W. Simonds and wife, J. Stearns Cushing and wife, H. G. Coyte and wife, N. Arthur Sparhawk, Mrs. M. E. W. Sparhawk, Mrs. F. P. Ulmer, Miss M. E. O'Donnell.

Buffalo.—Herbert L. Baker, H. L. Hart, A. B. Floyd and wife, Ottomar Reinecke and wife, J. A. Pierce and wife, J. P. Mehrhof and wife, George R. Jones and wife, H. H. Voght and wife, A. C. Van Duzee.

Chicago.—Thomas Knapp, William Johnston, Amos Pettibone and wife, Fred Barnard and wife, R. R. Donnelley and wife, W. F. Hall and wife, B. B. Herbert, A. D. Sheridan, George Morris, L. K. Kerbaugh and wife, Miss E. M. Johnston, Mrs. F. M. Morris, Miss Bessie Jones, Miss Pleasance Jones, Mrs. Annie Jones, W. H. French, Eugene Jones, J. H. Douglas, C. F. Whitmarsh and wife, representing The Inland Printer, H. W. Thornton, James B. Oliphant.

Cincinnati.—Allen Collier, Robert R. Reid and wife, Robert R. Reid, Jr., W. B. Carpenter and wife, J. B. Davidson, Fred Spencer and wife, F. J. Diem, George C. James and wife,



Buffalo Bill's Show.

E. G. Krehbiel, A. H. Pugh, Jr., E. A. Bradley and wife, H. D. Hollister, Miss Ethel Reid, Mrs. B. N. Ruby, L. C. Hay, George F. Gorham, W. C. Kirkland, Frank Ibold, A. Sander and wife, John A. Church and wife.

Cleveland.—C. O. Bassett, A. S. Brooks, H. W. Munhall, Curtis Winn and wife, G. E. Saeger.

Columbus.—C. O. Woods.

Dayton.—F. H. Lueders.

Evansville.—W. H. Keller.

Galveston.—George H. Courts, Miss Ada M. Courts.

Kansas City.—Frank Hudson, wife and daughter.

Louisville.—Mrs. R. T. Ennis, Miss Charlotte Vantine.

Memphis.—Peter Tracy, W. H. Bates and wife, L. C. Crenshaw.

Milwaukee.—N. L. Burdick, John W. Campsie and wife.

Nashville.—Samuel W. Meek, R. A. Halley, James Waterston, J. Parkes.

New Haven.—C. S. Morehouse.

New York.—Joseph J. Little, Frank Boughton, Paul Nathan, R. W. Smith and wife, J. H. Ferguson and wife, Horace G. Polhemus and wife, Eugene C. Lewis and wife, William Green and wife, F. B. De Vinne and wife, Isaac H. Blanchard and wife, Benjamin H. Tyrrel, A. V. Haight, F. L. Montague, James A. Rogers, E. Parke Coby, F. A. Ringler, Thomas H. Crosley, H. F. McCafferty, Edwin Flower and wife, John C. Rankin, Jr., J. Clyde Oswald, Mrs. John Polhemus, Miss Edna D. Rankin, Miss Nellie Ives Rankin, E. du Laurans, E. H. Wimpfheimer, J. E. Prindle, N. Skrzyneki, Niel Gray, Jr.

Philadelphia.—Jay C. Evans and wife, Charles H. Dittess, Edward P. Suter and wife, Washington Wood and wife, H. S. Griffin, William J. Dornan, T. D. Quincy.

Pittsburg.—Joseph Eichbaum.

Rochester.—E. R. Andrews, Milton H. Smith and wife.

St. Louis.—Edwin Freegard, Wick McFarland, Carl Schraubstadter, Jr., M. J. Gilbert, A. Whipple and wife, Walter S. Marder, E. W. Swindells, Richard Bartholdt, Willard O. Tirrill, Miss Bessie Gilbert, A. H. Frederick and wife.

St. Paul.—H. D. Brown and wife, L. D. Bissell.
Troy.—E. H. Lisk and wife.
London, Ont.—A. Talbot, J. J. Foot.
Toronto, Ont.—E. J. Hathaway.

Norman L. Burdick, the new president of the United Typothetæ, is at the head of the firm of Burdick, Armitage & Allen, Milwaukee. He was born in Syracuse, New York, in 1836, and received his education at De Ruyter, New York, and in the Jefferson County Institute in Watertown, New York. Removing to Milwaukee in 1852, he entered the printing office of the *Daily Free Democrat*, of which Sherman M. Booth was editor and proprietor. He continued to work at the printer's trade for some ten years, and became a thorough master of the industry in its various departments. Meanwhile the war broke out and Mr. Burdick enlisted in the 24th Regiment of Wisconsin Volunteer Infantry, in August, 1862. He was in the battles of Chaplin Hills and at Stone River, where he was taken prisoner



Where Some of the Visitors Drank.

January 1, 1863. In April, 1863, he received an honorable discharge and again took up his trade of printer, but soon reënlisted in the 43d Wisconsin Volunteer Infantry, and served therein until the end of the war. In 1866, with Nelson C. Hawks, he opened a job printing office in Milwaukee. This business has gradually enlarged to its present proportions.

J. Stearns Cushing, the newly elected secretary of the United Typothetæ, is president of the Norwood Press Company, Norwood, Massachusetts. He was born in Bedford, May 3, 1854, and comes of old New England stock, of scholarly instinct and inheritance. Leaving the public high schools, he commenced the printer's trade at the University Press in Cambridge as a boy of fourteen, later working in various printing offices in Boston and Cambridge, and becoming an expert printer. In 1878, with a modest capital saved from his personal earnings, he established a book-printing office on the corner of Milk and Federal streets, Boston. Starting with a single book given him as a trial, his excellence as a printer brought him further orders, until, in 1889, with but little over ten years' business experience, he had increased his force to about one hundred and twenty-five compositors. In 1895, he moved into the newly erected Norwood Press building at Norwood, in association with Berwick & Smith, pressmen, and now occupies one of the largest and best equipped printing plants in the country. He is the sole member of the firm of J. S. Cushing & Company. Mr. Cushing's special line of work is college text-books and standard educational work in various languages. His fonts of Greek, Hebrew, Latin, French, Spanish and other alphabets, and of mathematical type made under his immediate supervision, are exceptionally complete. As a designer of several styles of type now in use by bookmakers, Mr. Cushing has been very successful. The Cushing and the Cushing Monotone are his best examples in this direction.

R. R. Donnelley, the treasurer-elect, is president of the R. R. Donnelley & Sons Company, Chicago, and was born in Hamilton, Canada, in 1837. At the age of fourteen he was apprenticed to the printing trade. At eighteen he was foreman of an office, and at twenty-one proprietor. In 1860 he went to New Orleans to take charge of the *True Delta* job office. At the breaking out of the war he returned to Hamilton, and reëntered the printing business there. In 1863 he entered as a partner into the publishing firm of Church, Goodman & Donnelley, of Chicago, which continued until the formation of the Lakeside Printing & Publishing Company, a corporation formed for the express purpose of competing with the old established publishers of the East. The new corporation erected the Lakeside building, on Clark and Adams streets, which was about completed when destroyed by the great fire. Nothing daunted by these reverses he immediately set about reërecting the building and reëstablishing the plant. The Lakeside Printing & Publishing Company was succeeded by Donnelley, Loyd & Co., who founded the celebrated Lakeside Library. This firm was later changed to Donnelley, Gassette & Loyd, and that in turn to the present R. R. Donnelley & Sons Company, now installed in the commodious and handsome Lakeside Press Building. Mr. Donnelley has associated with him his two sons, T. E. Donnelley and B. S. Donnelley, both of whom have contributed not a little to the artistic success of "The Lakeside Press."

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Office, 212 Monroe street, Chicago, marked "BYXBEE."

The Mattoon (Ill.) *Gazette* has absorbed the Humboldt *Press*.

The Seattle *Post-Intelligencer* has been purchased by George and Edgar Piper.

The *Northern Observer*, Massena, New York, has changed its name to the *Massena Observer*.

F. C. Moffatt, correspondent of the Toronto *Globe*, has purchased the Rossland (B. C.) *Miner*.

In its issue of September 18, the Topeka (Kan.) *Mail* shows some remarkably well-printed half-tones.

On September 5 the Red Wing (Minn.) *Republican* celebrated the fortieth anniversary of its birth.

The *Herald*, Eldora, Iowa, celebrated its quarter-century anniversary by changing to a semi-weekly.

The Wisconsin *Times*, published at the Wisconsin School for the Deaf, Delavan, has entered upon its twentieth year.

The Washington (Pa.) *Reporter* has placed typesetting machines in its composing room, but announces that "the force of employes has not been reduced."

The *Mississippi Sawyer*, a recent venture, published weekly at Durham, Missouri, has for a motto, "Peel bark while the sap's up," which, being interpreted, means ——

George L. McCracken, founder and business manager of the Des Moines (Iowa) *Daily News*, has sold his interest in the paper to Edwin A. Nye, of the Danville (Ill.) *Commercial*, who will assume the editorship.

Saltcoats *Siftings*, Saltcoats, Assiniboia, Canada, a new weekly, has among its advertising rates the announcement that "twelve cents a line will be charged for obituary poetry, lists of guests and wedding presents, and must be paid in advance."

Pekin's *Kin Pun* is the oldest newspaper in the world, having been published continuously for nearly a thousand years. It began as a monthly, became a weekly in 1361, and since the

beginning of the century has been a daily. It now publishes three editions a day, and in order to prevent cheating by the vendors prints them on papers of different colors, the first being yellow, the second white, and the last gray.

THE Paterson (N. J.) *Call* "did itself proud" during the sessions of the eleventh annual convention of the New Jersey Christian Endeavor Union. Better printed and more accurate cuts are seldom seen in a newspaper than those appearing in its exhaustive reports.

ON account of the prevalence of yellow fever in New Orleans, the convention of the Western Editorial Federation has been postponed. It will meet in the same city December 16, 17 and 18. With the exception of the trip to Nashville, the programme of exercises and recreation will be unchanged.

VOLUME I, Number 1, of the *Southwestern Industrial News*, published at Waco, Texas, is out, and is a well-printed and well-edited monthly devoted to the "building up of the industrial interests of the great Southwest." George Byrne is editor, and John Hoeny, manager. Jenson makes a neat appearance in the double-column heads — why not use it for the others?

FOREMEN, while making up, often experience considerable difficulty in getting type back in position after being pushed beyond the end of column rules. This can be effectually obviated by a few strokes of a file applied to the sharp corners of the rule. Another source of annoyance is the lifting of small ads. with borders. If the slug or leads at the top are first removed, and the thumbs pressed firmly against the upper corners, this difficulty will also be overcome.

IT is surprising to note the number of weeklies using plate matter which make no effort to have it look presentable. This is particularly noticeable in continued stories, which are frequently broken in the middle of a sentence, the line, "To be continued," often appearing in the margin. It may be of interest to some of these to know that the company from which they secure their plate will furnish base, without charge, cut in labor-saving lengths of from one-half inch to ten inches.

SAN SALVADOR, Central America, has a new comic weekly bearing the title of *El Carnival*, and printed in Spanish. There is no mistaking its intention. Eleven devils disport themselves in an indescribable and uninterpretable manner on the first page, and the very crudeness of its miserable wood cuts could not possibly be taken for the depiction of serious subjects. Inverted exclamation and interrogation marks seem to form an important part of the Spanish language.

NEWSPAPER men of Newburgh, New York, are considering the advisability of refusing to publish free notices of concerts, excursions and entertainments, given by churches and various other organizations, who neither advertise nor have their printing done at newspaper offices. The result is awaited with interest. Probably the only solution of this vexed question is in the establishing of a system whereby a certain number of lines will be given with every inch of advertising, or for every dollar expended in printing.

WHERE improvements are suggested in newspapers sent for criticism, publishers should bear in mind that while the list of defects appears to be long, the paper still may be nearly perfect. It would be extremely difficult to find a paper that could not be criticised, and in so doing it is not necessary to enumerate its many virtues. It is not the intention to "find fault," but, on the contrary, to direct the attention of publishers to points where their papers may be enhanced in appearance, so that they will better please both subscribers and advertisers, the department thus proving a material benefit.

IF the product of every department of the Minnesota State Training School, at Red Wing, is as acceptable as the *Riverside*, the school's semi-monthly publication, it must certainly be a model institution. Composition, makeup and presswork are all commendable. The running title is set in a novel way, but it is too ornamental and would be more consistent with the balance of the publication if the rules were left off. The same criticism is applicable to the editorial caption. Here is a suggestion for the latter: Take out all the ornamental rule and border; put the line "Issued twice a month. Fifty cents per annum," after "The Riverside," with nothing but white space between; let your parallel rule follow, full width; then "M. C. Russell, Editor and Instructor in Printing," as you have it, without the ornamentation, and the double rule beneath. Can see no reason for deviating from the De Vinne Italic headlines in the cases of "Life's Shadow," "New Every Morning," "Funnygraphs," "A Little Nonsense," and "Odds and Ends." The columns should be a little shorter, as the rules do not reach the bottom — particularly on fourth, fifth and seventh pages.

IN the *Ladies' Home Journal* for October, the editor, Mr. Edward W. Bok, addresses five very practical questions to his readers that cannot fail to bring results, in the way of hints and suggestions, of inestimable value to any publisher. Here is the friendly way Mr. Bok writes:

I am anxious to know how you like the *Ladies' Home Journal;* what you like of its contents, and what you do not like. Tell me these things and we can make the magazine still better. For you we make the *Journal.*

1. What particular feature in the *Journal* pleases and helps you most? Tell me why, too, if you will.

2. What special series of articles, or regular feature, either past or present, interested you least — and why?

3. Does the pictorial part of the magazine, including the cover pictures, please you? What particular pictures or covers recently have attracted you most?

4. Is there any subject you would like to see treated in the *Journal?* If so, what?

5. Are there any improvements you can suggest?

Just five questions, you see, and in each case I will esteem the frankest answer a personal favor.

Four years ago the same plan was adopted, and 30,000 letters were received in response.

AMONG the weeklies received this month for criticism is the Delavan (Wis.) *Republican* — a six-column, eight-page paper. The four inside pages are "patent," but the outside shows excellent presswork and careful make-up. It is pleasing to note the entire absence of cheap and questionable foreign advertising. The composition of the ads. is very creditable, but there is one fault common to nearly all — too many display lines are set in lower case. This is particularly noticeable in the ads. of L. H. Britton, Jackson & Jackson Company, Clark, E. E. Foltz, Topping & Sons, and The New Store. The ads. of Smith's Drug Store and the Farmer's National Bank are excellent. The large amount of correspondence indicates that special attention is given to surrounding villages, no less than sixteen being represented, some with as many as thirty items of news. The appearance of these items would be greatly improved if all were carefully graded, regardless of the fact that some are paid readers. The circulation of the *Republican* is 1,500, while the population of Delavan is but 2,200, showing that the vigorous growth of its subscription list is due to the productive soil of adjacent territory. We should be pleased to hear from the publisher, Mr. Wilbur G. Weeks, as to his methods and the inducements he offers his many correspondents. All the editorial should be leaded, and if the paragraphs which are set solid are "sheared," they should be properly credited. We would suggest that a parallel rule be used after the bank report and Royal Baking Powder ads., and before those of Verne Sturtevant, E. E. Foltz, and the proof of will, as reading and advertising need more of a division than that used between two ads. The *Republican* fails to mention how often it is published.

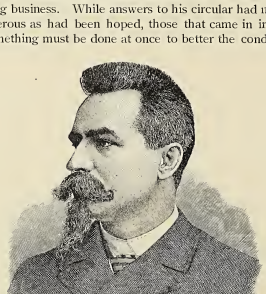
EXPERIENCE IN SIMPLIFYING ADVERTISING RATES.— Mr. Sloan, of Sloan & Penniman, publishers of the *Citizen*, of Charles City, Iowa, whose rate card advertising "Simplicity in Advertising Rates" at "10 cents one inch — 10 cents each inch — one insertion — each insertion," was noted in this column last month, writes as follows in response to our request for

the result of his experience with this system of rates: "The rate maintained by the *Citizen* since 1891 has been $80 per year per column, $68 for nine months, $48 for six months, and $25 for three months, with a higher rate for shorter time until $4 for the single insertion of a column was reached. After six years' experience we became convinced that, by adhering to the $4 rate for a single insertion of a column, much short-time advertising was kept out of the paper, and as a majority of our advertisers expressed themselves averse to contracting, while at the same time were constantly trying to get the yearly rate for the advertising they did do, we finally determined to make a flat rate for advertising to be taken when wanted and as wanted without regard to time or space. The reference to making long-time contracts is solely to let the advertiser who is willing to advertise continuously know he will be given an advantage over the irregular patron. The experience we have had so far firmly convinces us that the flat rate is the thing for the irregular and short-time advertiser, with a reasonable and just discount to the regular and continuous advertiser. It has simplified matters so that both bookkeeping and settlements are much easier, thus saving time, labor and annoyance. The new rate is a fixture in the *Citizen* office."

THE CONVENTION OF ELECTROTYPERS AT NASHVILLE, OCTOBER 5.

PURSUANT to a call made upon the electrotypers of the United States to assemble with the object of forming a national organization, representatives from foundries in a number of cities met at the Maxwell House, Nashville, Tennessee, October 5, 1897.

F. A. Ringler was elected chairman, and Edwin Flower appointed temporary secretary. J. H. Ferguson, president of the New York Electrotypers' Association, read a report formulated from returns received from numbers of firms in the electrotyping business. While answers to his circular had not been as numerous as had been hoped, those that came in indicated that something must be done at once to better the condition of



F. A. Ringler,
President National Association of Electrotypers of America.

the trade, or disastrous results would follow. Of the 227 electrotypers in the United States, but 57 reported, but many others would have replied had they realized the vital importance of the action contemplated. Seven-eighths were decidedly in favor of national organization. Letters from abroad showed that the same trade troubles existed there. Mr. Ferguson's report, together with the knowledge already had of the situation, fully satisfied those present that the time for action had arrived. At the close of the reading of his report Mr. Ferguson moved that steps be taken to form a national association, and J. H. Behrens seconded that motion. R. W. Smith also favored the plan, and all present spoke upon the question and pledged their hearty support. George H. Benedict reported that Mr. Wilhelm, of Buffalo, and Mr. Drach, of St. Louis, indorsed the scheme, and



J. H. Behrens,
Treasurer National Association of Electrotypers of America.

it was reported that H. C. Whitcomb and J. W. Phinney, of Boston, who were unable to be present, were also in sympathy with the movement. At the close of a full discussion it was decided by vote to form such an organization.

Officers were elected as follows, for one year: F. A. Ringler, president; J. H. Ferguson, secretary; J. H. Behrens, treasurer. It was decided that the presidents of all local organizations be made vice-presidents of the national association, and that efforts be made at once to form new local associations at as many points as possible, either by correspondence or by personal invitation by some persons to be hereafter chosen.

The name selected for the new organization was "The National Association of Electrotypers of America." The following preamble gives its objects: "With a view to developing a community of interests and a fraternal spirit among the electrotypers of the United States and for the purpose of exchanging information and assisting each other when necessary, the electrotypers of America do hereby organize themselves into a national association."

A constitution was adopted and ordered printed and sent to all electrotypers now on the lists of the secretary.

Those interested in the new organization are invited to write the secretary for particulars. His address is 444 Pearl street, New York.

The following remarks by President Ringler, on the natural advantages to be obtained by a national organization of electrotypers and kindred trades were made before the convention, and the suggestions offered met with general approval. Mr. Ringler said:

The United States undoubtedly occupies the front in the material development and application of inventions to the manifold uses of scientific industry.

The duty of a national association would be to expand the markets for our products, and to open the way, if possible, for the fullest trade benefits to all its members.

What I wish to do is to show how trade can be increased and how we can bring about a uniform system on the following questions:

1. The Question of Labor,
2. The Question of Price, and
3. The Question of Mutual Protection.

The Association will also aim to make its members known to each other, as the main object is to make business, and bring about a better comprehension and more cordial appreciation on all sides. Men who are thrown together daily in business intercourse, contract friendships which are the surest guarantees against serious quarrels. The way to build up sentiment

among intelligent people for any good cause is to let them be fully and properly informed, not deceived or misled by erroneous stories, calculated to arouse prejudices and spitework.

Of course no association, however wide the scope of its operations, or how efficient its machinery, can hope to do more than to facilitate, and perhaps in some measure to direct, a great national movement of this character. There are many large questions involved which must be determined by careful study on the part of the commercial interests concerned and the coöperation of various members. But unquestionably the Association can do much in the way of pointing out obstacles to be removed and opportunities to be developed.

My object will be to make a living force, adapting itself to present conditions, and, as far as possible, anticipating the future needs of our trade.

For the question of labor, I would suggest the scale of wages to be adopted for the government of all its members, also the number of working hours to be regulated between the Association and the employes of its members.

For the question of price, I would recommend the scale of prices to be adopted as now in use by the New York Electrotypers and Stereotypers' Association; and,

For the question of mutual protection, I would suggest a credit bureau to be established for the purpose of obtaining prompt and accurate information respecting the qualifications for credit of those who deal or seek to deal with its members, and to impart the information thus obtained in such a manner as may be deemed expedient, thus enabling its members to extend credit only to those who are shown worthy of it. To effect the prompt and economical collection of all just claims, primarily, through the influence of its membership; secondly, through legal action, if necessary.

OF INTEREST TO THE CRAFT.

THE *Evening Press*, Grand Rapids, Michigan, is to be congratulated on securing the services of Mr. C. S. Burch, who has been for a long time general manager and vice-president of the Thorne Typesetting Machine Company.

MR. JOHN N. COLE, treasurer and manager of the *Daily Telegram*, of Lawrence, Massachusetts, announces the suspension of the *Sunday Telegram*, which, although a success financially, was unsatisfactory and distasteful to the publishers.

THE photo-engravers of St. Paul and Minneapolis have formed an organization under the International Typographical Union. Officers have been elected and installed. The charter list was secured by Mr. Hayes, president of the Minneapolis Typographical Union.

A "TRAVELING PRINTER" writes to THE INLAND PRINTER that it is reported that a new daily paper is to be started in Bayonne, New Jersey, about the middle of October. It will be hand set, and tourists and others out of work are invited to investigate the matter.

UPON the introduction of linotypes into the offices of the Melbourne (Australia) *Age*, seven elderly compositors who were thrown out of employment were informed by the management of that paper that they would receive a pension of $5 per week from the firm. This generous act has excited deserved commendation from the printing fraternity and press of Australia.

A CORRESPONDENT sends the following clipping taken from the columns of a daily paper published in Warren, Pennsylvania:

> AN AFFLICTED FOOT.
>
> Dr. Gies who is at the Carver house, is obliged by business to remain another day or two this morning he had a lady patient from Kane who was sorely afflicted from one foot he removed 14 corns, one bunion and two ingrowing nails, and is to treat the other foot tomorrow which is in still worse condition.

THE Old-Time Printers' Association of Chicago met in the Sherman House, Chicago, on the afternoon of October 10. Alderman Conrad Kahler presided. Reminiscences of the Chicago fire and of the disadvantages that attended the printing of newspapers during the days immediately succeeding the great blaze were retold by the members. Tales of type that was "pied" on that fatal night and the following day, and of digging periods and commas out of the ashes afterward were many. Franklin's birthday has always been observed by the printers of the old days, and on January 17, 1898, it will be celebrated with a banquet. A committee was appointed at the meeting to take charge of the affair. It consists of the following: Conrad Kahler, chairman; D. F. Hynes, William Mill, A. H. McLaughlin, John Anderson, Richard Westlake, E. T. Gilbert, James C. Hutchins and James Hayde.

AT the annual meeting of the Chicago Society of Proofreaders, held October 14, the following officers were elected for the ensuing year: President, Robert D. Watts, of THE INLAND PRINTER; secretary, O. H. Stivers, of Rand, McNally & Co.; treasurer, W. J. Byrnes, of J. C. Winship & Co. At the next meeting — to be held at the Saratoga Hotel, November 11 — Dr. Samuel Willard, a gentleman and scholar of more than national reputation, will give an address on the digraphs æ and œ. All persons interested are invited to attend.

A DISPATCH from Toronto, Canada, under date of September 14, says that much criticism is being heard in church circles over the manner in which a big importation of a revised edition of church hymns was placed on the market in Canada, in a manner to enjoy the privilege and protection of the copyright act and at the same time to obviate the necessity of having them printed in this country. The charge is made by Public Librarian Lancefield, of Hamilton, who charges that 300,000 of these hymn books were imported from England, where they were printed, and in order to secure the copyright in Canada the importers have had one copy of the hymnal printed in this country and entered with the dominion government for copyright, after which the books were placed on sale. It is claimed by Lancefield that this action of the church is a flagrant violation of the spirit of the copyright act, if not the letter of the law. The labor union men are objecting, as they claim that by having the work done in Canada more employment would be furnished for printers.

LOCAL advertising in all of its hues was thoroughly discussed at the regular meeting of the Chicago Associated Advertisers' Club, held at the Palmer House, on the evening of September 28. Representative men from all of the advertising industries — agencies, newspapers, engraving rooms and special printing houses, as well as advertisers themselves — were in attendance. The programme was spicy and interesting, as everything pertaining to advertising should be. Whether local advertising is underdone or overdone was taken up from every point of view. Ludwig Zeisler, of the Faculty of the Illinois College of Law, gave an able address on how the question appears to those who read advertisements. S. S. Rogers, business manager of the *Daily News* and *Record*, gave the newspaper publisher's view of the topic. In his opinion the great reform needed is more truth-telling and better written, more interesting ads. M. L. Rothschild, of A. M. Rothschild & Co., represented the larger retailers and the merchants, and suggested that the three important points to observe in advertising goods were quality, novelty and price. F. D. Jones, of R. J. Gunning Company, treated the development of outdoor display and related many interesting features pertaining to this new and characteristic style of advertising in Chicago. "Street car advertising is not overdone," said W. J. Champion, of "L" road fame; "there are a few vacant spaces left yet." After the laugh had subsided, he gave an entertaining talk on the growth of this form of local advertising. Mr. J. P. Birren, of the Imperial Engraving Company, was called upon to tell how the artist and engraver can best assist the general advertiser. To attract, to tell the story, and to tell it agreeably were, in his opinion, the three ways in which illustration reinforces the written ad. A general discussion by the audience followed. The success of this meeting is another illustration of the hard work being done by President Baker and Secretary Hilly to make the club valuable to its members.

H. H. DRIVER, new and secondhand bookman, George street, Dunedin, New Zealand, writes: Please continue sending my order for copies as usual. THE INLAND PRINTER gives full satisfaction to my subscribers.



A German Exposition Poster by O. Eckmann.

POSTER LORE, AND THE NEWER MOVEMENT.

CONDUCTED BY PERCIVAL POLLARD.

All specimens submitted for criticism, and all correspondence on this head, should be addressed personally to the writer, in care of this office. Designs intended for reproduction must be mailed flat, or properly protected by tube if rolled.

For an atlas of Rand, McNally & Co's there is a new poster by W. W. Denslow.

A new music-hall poster, by Willette is shown here. It is for the Alcazar d'Été, and is in his style of charcoal effects.

The effective one-sheet by Choubrac is being used in America to advertise the French music-hall singer, Paola del Monte.

Versification about poster girls still continues and the dignified *Century* lately printed this, by Miss Carolyn Wells:

"The blessed Poster Girl leaned out
From a pink-purple heaven.
One eye was red and one was green;
Her bang was cut uneven;
She had three fingers on her hand,
And the hairs on her head were seven.

"Her robe, ungirt from clasp to hem,
No sunflowers did adorn;
But a heavy Turkish portière
Was very neatly worn;
And the hat that lay along her back,
Was yellow like canned corn.

"It was a kind of wabbly wave
That she was standing on;
And high aloft she flung a scarf
That must have weighed a ton;
And she was rather tall—at least
She reached up to the sun.

"She curved and writhed, and then she said,
Less green of speech than blue;
'Perhaps I am absurd—perhaps
I don't appeal to you;
But my artistic worth depends
Upon the point of view.'

"I saw her smile, although her eyes
Were only smuggy smears;
And then she swished her swirling arms,
And wagged her gorgeous ears,
She sobbed a blue-and-green checked sob,
And wept some purple tears."

A recent number of the French publication, *Maîtres de l'Affiche*, showed the design done by Mr. Hazenplug, for a Living Posters Exposition, held some time ago in Chicago.

For the October *Self Culture*, an effective poster shows a girl sitting at a tiger's feet, poring over a book. The color scheme is in yellows, greens and red. Why the poster is unsigned is a puzzle.

For the *Criterion*, a paper moved from St. Louis to New York, and promising to be one of the most readable of our weeklies of comment and



Cover Design by Rob Wagner.



Music-Hall Poster by A. Willette.

criticism, Rob Wagner lately did a cover that is here reproduced. Pink flesh tint, yellow hair, and a deep red on the nose lift this head strikingly from the background, which is in blacks. The *Criterion* uses, each week, signed articles by Vance Thompson, C. H. Meltzer, C. F. Nirdlinger and the writer of these notes.

From Germany posters, and notable ones, continue to come. A design done for the Garden-Exposition at Hamburg, by O. Eckmann, is shown here in black-and-white miniature, also a bicycle poster by Joseph Sattler.

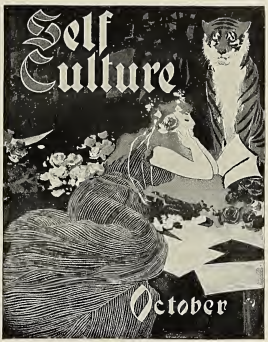
The errors in taste and the various vulgarities committed constantly by those newspapers that New York has agreed to call yellow, are so numerous that attempt to catalogue them would be like listing the grains of sand at



A New Poster After an Old Print.

Newport. But with it all it must be said for Mr. Hearst, at least, that he has vividly raised the standard of newspaper illustration. With a cartoonist of the caliber of Mr. Homer Davenport, and men of such original styles as F. A. Nankivell and H. B. Eddy, the *Journal* has incontestably shown us the possibilities of newspaper black and white. In its color processes the paper has been prolific in experiments, not always happy. Its colored comic supplement is only an imitation of Mr. Pulitzer's sheet of the same sort. But in that supplement termed the "American Woman's Home Journal," there is now certainly a new standard of excellence in color printing. Especially noteworthy are the sketches of Mr. Eddy in that department. I advise all interested in modern processes of art reproduction to see it. Why, now that such things are possible in the matter of printing, and with such artists as are on his staff, Mr. Hearst should spoil these pages with wretched, foggy, stilted, half-tone prints from photographs is a hopeless mystery.

In October Mr. Scotson Clark left New York for London. In theatrical posterwork, here in America, Mr. Clark deserves the earnest appreciation of lovers of artistic posters. He has been almost the only artist successful in fighting the lithographers' unwillingness to let artists' signatures show on theatrical "paper." While his work has never risen to any great excellence in draftsmanship, his feeling for the decorative and striking, as well as his notion of color, made his posters admirable for billboard use. His work for the present season of theatricals showed marked improvement, and such of it as appeared has added notably to the beauty of our



A Recent Poster.

dead walls. A number of small sheets for "In Gay Coney Island" were charming, and should be in every collection. His large "stand" for "The French Maid" is his best bit of work in that size. Though competing with a wonderful variety of English "paper," by Hassall and others, all striking and delightful, this Clark stand held its own well, both in beauty and in attracting passing attention. His one-sheet girl in red for "The Girl From Paris," of last season, was so popular as to be copied and parodied largely. Mr. Clark has gone to fill contracts for theatrical managers in London, but I hope, for the sake of the cause of signed posters in America, that he will not stay abroad permanently.

Did you know that America had much to do with the origin of posters? In the Paris *Journal des Débats* there lately appeared an article on the "Psychology of the Poster," in which were the following remarks:

When a live elephant was taken to China in 1729 and shown, for the first time, in Yeddo, one saw everywhere on the walls a poster representing this hitherto unknown animal. This poster, graven on wood, was printed in black, and colored, in yellow and red, by hand. From Yeddo this new mode in advertising passed to the United States, but was not really successfully used until 1830, when the walls of New York were covered by immense posters showing scenes from prairie dramas, redskins and cowboys hunting buffalos and Indians and trappers at war. This mammoth poster was actually the father of the modern poster.

It appears that an eminent scientist has been telling a British Sanitary Congress that sensational theatrical posters are highly detrimental to the moral health of the community. He declares that they induce imitative actions. The argument appears to be that a man sees on the wall a pictorial representation of a murder scene in a thrilling melodrama, and rushes home to cut his wife's throat or throw her out of the window. In this connection some sensible remarks from London *Truth* follow:

On the same principle, I suppose, when he sees a picture of an ox in a teacup, he will hasten to the nearest public house and endeavor to discover a man in a quart pot. We shall be told next that the pictures of fat babies which advertise various infants' foods are responsible for the alarming



A German Poster, by Sattler.

increase of the population, and I know not what besides. It may be so, but I would suggest a little healthy skepticism until some definite evidence is forthcoming of this new danger. It is not so very long since some enthusiasts on the County Council got up a crusade against street posters on moral grounds, and the result was hardly encouraging. In spite of moralists and æsthetes, there is probably more good than evil on the street boarding.

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES M. CHAPMAN.

It is to be hoped that the recent changes made by the Commissioner of Patents, in Rule 17 of the Rules of Practice of the Patent Office, will have a wholesome effect upon the personnel of the patent practitioners and will eventually weed out all those who have pretense only to recommend them. The rule should inure directly to the benefit of the inventor, and have a tendency to render him confident of the efficacy of his patent; for it will eventually bring to the front those practitioners and patent experts whose prime effort is to secure for the inventor the best possible protection for his brain-production. The institution of a "Register," where can be found the names of all those attorneys who are in good standing, and all those persons who are entitled to represent applicants before the Patent Office, will be of great assistance to inventors, and is a long stride in advance, being also a precursor of a patent bar of high standing, admission to which will not only depend upon good moral character, good repute, and qualifications which render one capable of aiding applicants for patents, but will depend, principally, upon one's ability to pass a rigorous examination, especially prepared by a board of experts, under the guidance and supervision of the Commissioner of Patents. The disbarment of John Wedderburn and Wedderburn & Co. from practice before the Patent Office will also have a salutary effect, and it is hoped will restore the confidence of inventors and those who deal in patents, and assure them that it is the aim and the intention of the Commissioner of Patents to guard and protect their interests, as well as maintain the good reputation and standing of the Patent Office. High commendation is due Mr. Benjamin Butterworth and his able assistant, Mr. Arthur P. Greeley.

The month of September does not show a great deal of activity in the printing art, but certain of the improvements are quite meritorious and show some advance. Following is an outline of the patents:

FEEDING MECHANISM.

Figs. 1 and 2 illustrate rotary plate-printing presses provided with feeding mechanisms invented by Judah T. Robertson, of New York City. The inventions are somewhat similar, and involve substantially the same general principles, as follows: A series of independently movable feeders are adapted to travel transversely across the path of the delivery line of feed to the press, and also to have an independent forward movement into delivery position and to be withdrawn therefrom immediately after delivery, each feeder remaining at rest in position to receive its sheet ready for delivery, during the entire time consumed by the other feeders in delivering their sheets to the press. The paper to be printed is laid upon the printer-board and accurately adjusted and registered to its proper position in a brief time, means being provided for detachably retaining the sheets during the movement of the feeder-board.

The strip printing and perforating machine of Fig. 3 is the invention of Charles H. Palmer and John W. Denmead, of Akron, Ohio. It refers, particularly, to the devices for perforating and feeding the material to the printing mechanism, which prints at predetermined points between the perforations, the feed being rapid, the printed matter in colors being properly located, and the delivery being automatic.

Henry A. Wise Wood, of New York City, assignor to The Campbell Printing Press & Manufacturing Company, of New York City, has improved the feed mechanism of "reciprocating-bed" printing presses. Fig. 4 shows the invention, consisting of a continuous feed for the web into and out of the press and a compensating device by which the movement of the web, given during the printing operation, will be compensated for.

INKING MECHANISM.

The improvements involved in the perfecting printing machine of Fig. 5, being the invention of James Ovens, of Brooklyn, New York, relate particularly to the inking mechanism, the cylinders being revolved in both directions for facilitating the inking of the form, and producing better and more work than usual. Means are also provided whereby forms of various size may be used.

The ink fountain, a section of which is shown in Fig. 6, is the invention of Clemens E. Kayser, of Oakland, California, and consists in means for adjusting the blade or scraper with reference to the roller, so that the flow of ink may be regulated.

TYPOGRAPHIC PLATES.

A process patent has been granted to John G. Weaver, of Salt Lake City, Utah, who has assigned to the Onyx Engraving and Embellishing Company, of Utah, for preparing relief printing plates from onyx marble.

Thomas T. Heath, of Loveland, Ohio, has invented a typographic matrix, consisting of a plate and a sheet of matrix material, the plate having a finely

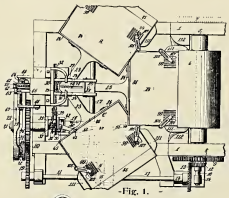


Fig. 1.

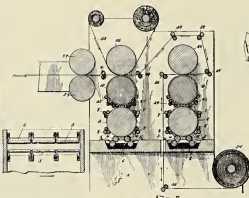


Fig. 5.

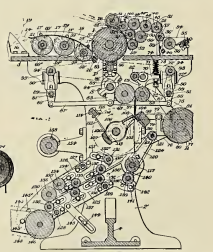


Fig. 7.

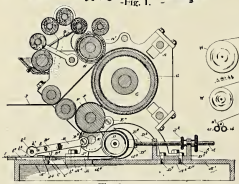


Fig. 3.

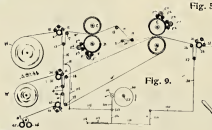


Fig. 9.



Fig. 6.

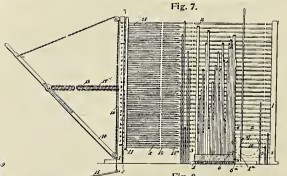


Fig. 8.

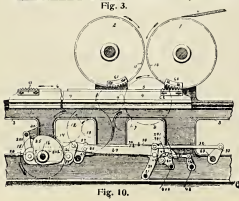


Fig. 10.

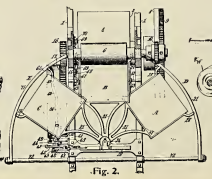


Fig. 2.

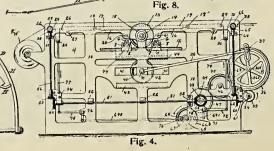


Fig. 4.

recessed face and the material having face impressions and rearwardly extending condensations engaging the recesses of the plate and uniting the two.

INVOLVING VARIOUS IMPROVEMENTS.

The printing machine of Fig. 7 involves several improvements made by Walter E. Crane, of Hartford, Connecticut. The machine is intended to obtain impressions from a continuous sheet or strip of thin metal having characters formed in relief thereon to obtain a printing surface, adapting it to printing a list of addresses, etc. The improvements relate to the inking mechanism, securing even distribution over relatively small type surface; means for cutting the strip of printed matter at predetermined points; sheet-delivery mechanism embodying means for receiving the wrappers after they are cut to form them into piles; and wiping mechanism whereby the printing strip will be thoroughly cleaned.

Fig. 8 shows a typesetting and line-casting machine invented by Charles J. Botz, of Sedalia, Missouri. Several improvements are involved, including a casting-box adapted to fit over the type and having an inlet for the molten metal, the box being pivoted adjacent to the end of the line and capable of motion so as to be swung from an upright to an inverted position.

The rotary web press of Fig. 9 has been improved by Henry A. Wise Wood, of New York City, who has assigned to The Campbell Printing Press & Manufacturing Company, of New York City. Existing evils are remedied by leading an offset web around the second impression cylinder and moving the offset web in unison with the web to be printed; and by providing a mechanism for manipulating the offset web separately from and independently of the mechanism for manipulating the web to be printed.

The printing machine of Fig. 10 involves the improvements of Winfield S. Huson, of Taunton, Massachusetts, assignor to The Campbell Printing Press & Manufacturing Company, of New York City, relating to means whereby proper register of the sheet to the forms may be insured at the time of printing, and whereby there will be proper register between the two impression cylinders at the time the sheet is transferred from one cylinder to the other; also relating to means whereby either or both impressions may be suspended or tripped without risk of accident to any of the various mechanisms.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

From The Sanderses, Maiden Lane, New York, a few booklets, cards and circulars, the composition on which is excellent, and presswork of good quality.

Peters, York & Co., Scranton, Pennsylvania: The business card and bill-head are overdone as specimens of color printing; the envelope card is the best piece of work, but would be better if about one-half the size.

James H. Cassell, Lafayette, Indiana: Your note-head would be improved if your name was set in a plain, bold type, and printed in same color as the balance, instead of being embossed in such a poor manner, as shown.

From the Maurice Joyce Engraving Company, Washington, D. C., a very fine pen-and-ink portrait, the work of J. A. Cunningham. It is in every sense of the word a creditable piece of work, and bears the stamp of artistic treatment.

The Signal Job Printing Company, Huntingburgh, Indiana, submits a blotter for criticism. The general design is good, and the initial T well made, but we think the use of rules between figures in the calendar would give it more finish; it looks bare without them.

"Historical Sketch and Souvenir of the Allentown Fire Department," is a 28-page booklet, the get-up and make-up of which is excellent, but the presswork could be greatly improved. Harvey H. Knerr, with the Welt-Bote Publishing Company, Allentown, Pennsylvania, is the publisher.

Joe H. DeWitt, La Plata, Colorado, sends a note-head of the *La Plata Miner*, which is a very crude specimen of letterpress printing. Composition is poor, and presswork worse. You should read and study the "Notes on Job Composition" in this journal, and try to follow the style of note-heads there shown and commended.

Charles F. Jones, late advertising manager for Siegel-Cooper Company, New York, and now in business for himself as a "promoter" of advertising, favors The Inland Printer with two very catching brochures commendatory and explanatory of his work. Mr. Jones evidently understands the "art, science, and literature" of publicity.

"Art in the Making of Cuts" is the title of a specimen book issued by the Toronto Engraving Company, Toronto, Ontario, Canada. Several fine specimens of engraving from photographs, wash drawings, zinc and wood, are shown, the whole incased in handsomely designed cover, printed in red, green and gold. Presswork is very fine.

From Henry Lindenmeyr & Sons, New York, we have received sample books of oriental and imperial covers and Royal Melton covers; also printed specimens of their Manhattan cover of a mouse-gray color, and purple and green imperial covers. The specimens show that these papers would be attractive for certain kinds of catalogues, and when properly printed upon in harmonious inks, or in bronzes, make rich and effective coverings.

George R. Woodruff, Ravenna, Ohio, has issued a specimen sheet of new designs for use in job printing, which will be found very useful in getting up artistic circulars, cards and booklets. The designs are neat and attractive, and many of them are prepared for printing in two colors. They all show the work of an artistic hand, directed by a fertile brain.

From Jefferson, Iowa, we have received two specimens of printing that rival the worst specimens of bad amateur work we have seen. The printer who is responsible for such work is only less culpable than the customer who accepts it. The latter certainly shows that he has not that "decent respect" for the opinion of the public that should actuate every good citizen.

An exceedingly well gotten-up business souvenir comes from Mr. P. F. McBreen, printer, 218 William street, New York. The booklet represents the original ideas of Mr. McBreen, and presents his thanks to his customers for twenty-five years of patronage. The work was compiled and designed by Frank and Raymond McBreen, and is the product of the house exclusively.

"Our Juvenile Class" is the title of a booklet issued by the Smith-Premier Typewriter Company, Syracuse, New York, containing forty pages of half-tone illustrations, representing the young misses of all sections of the United States, and of some foreign countries, operating the typewriters made by the company. The idea is a good one for advertising, but the printing is poor.

W. W. Shims, ad. man on the *Evening Telegram*, Portland, Oregon, forwards several samples of his work on the paper, all of which show that he is a careful student of up-to-date methods in newspaper advertisement display. He evidently makes the best use of the material at his command, and some of his work will stand comparison with that on many of the metropolitan dailies.

The W. Bingham Company, wholesale hardware and metals, Cleveland, Ohio, sends a specimen of unusual advertising in the form of a circular written and signed by "The Man in the Corner." It gives much late trade information in an easy epistolary style, and should prove valuable and well worth preservation by all in the trade, and incidentally enhance the Bingham Company's trade and reputation.

The Chasmar-Winchell Press, New York, has issued a handsome announcement, beautifully printed on green stock, in silver and photo-brown, with cover-design in gold and green bronze, printed on black stock, the effect of which is very striking. The cover-design is also embossed in an artistic manner, the treatment being unusually elaborate. Mr. Winchell is director of the art department, and this announcement is a tribute to his ability as a designer.

From W. H. Wagner & Sons, Freeport, Illinois, the *Poultry Tribune*, for September, taken at random from an edition of 10,000. The presswork is excellent. The heading is not good—two much ornament. A good plain title would be much better. The composition of the ads. and the paper generally is very good, but the proofreading could be bettered. Altogether the journal is highly creditable, and we merely point out these faults at the solicitation of the printers.

We have received a few samples of color printing from the printing works of Hermano A. Ochoa, Guadalajara, Mexico. Rule and border, with tint blocks, have been used in profusion to produce some of the most elaborate, yet harmonious, decorative color designs, wholly typographical, we have ever seen. Many hours of patient toil are represented in the designs, which have then had to be divided for printing in seven or eight colors. The presswork is excellent and register of colors perfect.

Mr. Ed S. Ralph, whose department on display printing is so valuable a feature of The Inland Printer, has issued a 16-page "Book of Designs from Type," in black and white, "showing practical examples selected from the catalogues and letterpress work of various customers." The work, which is referred to in the Business Notice pages this month, can be obtained of The Inland Printer Company, if desired, at 50 cents. The book is valuable in its practicability, its beauty and its suggestiveness.

Two booklets from Rogers & Wells, 68 Wabash avenue, Chicago, are neat specimens of typographic art. One is a "Proclamation" from George H. Heafford, General Passenger Agent of the Chicago, Milwaukee & St. Paul Railway, to his assistants and junior officials, and contains portraits of all the members of his staff. The other is a "Style Book" of a prominent tailoring firm in Chicago. The presswork on both is excellent, and the cover-designs in color are truly artistic conceptions in design and execution.

From Moses & Helm, 111 Nassau street, New York, business writers and business artists, we have received a catalogue "designed, written and illustrated" for the New York Military Academy, and printed in the office of the *Register*, at Newburgh, New York. The catalogue is highly creditable to all concerned, though the presswork is a little uneven. A number of brilliantly colored cards by the zinc etching process, printed in three colors, are beautifully done, and shows the firm's superiority in this class of work.

A souvenir of the twenty-fifth annual fair of the Franklin A. and M. Society, from the office of the *Observer*, Washington, Missouri, is a very poor attempt at high-class printing. It consists of forty pages about 8 by 10 inches in size, and a cover, and shows half-tone views of the principal buildings and portraits of prominent citizens, interspersed with pages of advertising. The half-tones are spoiled by being worked on print paper with news ink, and the advertisements are of the conventional "country newspaper" order. With



BIRTH OF CHRIST.

Electrotypes for sale.

Half-tone by
GENERAL ENGRAVING COMPANY,
Cleveland, Ohio.

such a work, good enameled stock and fine job ink would have gone a long way toward making a presentable souvenir in place of the tawdry-looking pamphlet which it now is.

SAMPLES of the enameled and S. & S. C. book and deckle-edge papers are sent to the trade by the Paper Mills Company, in the form of a booklet with ornamented cover in colors. The design, which is by the Philadelphia Photo-Engraving Company, represents four girls on a tandem coming "down the pike" with a scorcher in the far distance endeavoring to overtake them. It is entitled "We are Leaders." The colors of light green and yellow and the brilliant dresses of the fair riders make a cover page that instantly arrests attention.

FROM Berkemeyer, Keck & Co., Allentown, Pennsylvania, samples of commercial work, presswork and composition of which are good. A book of 250 octavo pages, printed on heavy enameled stock, well bound in cloth with gold stamp on side, entitled "The Ciarla, '98," is a good specimen of fine book printing. It is a class history of Muhlenburg College, and is gotten up apparently without regard to cost. Both composition and presswork are excellent, and the book has a very attractive appearance. It is a work of which the printers need not be ashamed.

THE M. J. Doyle Printing Company, Holyoke, Massachusetts, recently issued a booklet with the title "Fashions: Being a Few Specimens of Typographical Display," as an advertisement of their capabilities for producing artistic printing. All of the designs are high-class specimens of typographical color effects, the composition being good, the presswork and arrangement of color schemes admirable. The Messrs. Doyle and their assistants are to be congratulated on the result of their efforts, and will no doubt receive many favorable orders in return for their enterprise.

"BINNER'S Eighth — And Not the Last," is a 16-page pamphlet showing examples of the artistic cuts — half-tone, line, etc. — made by the Binner Engraving Company, Chicago. The first four pages are devoted to instructions as to the best methods of making drawings, the kind of photographs, etc., for reproduction, much useful and valuable information being thereby imparted. The cover is attractively printed in blue, green, red, black and gold, with original and artistic designs. Binner is not afraid to spend freely — yet judiciously — in printers' ink.

WILLARD & FRIEND, proprietors of the Newburgh (N. Y.) *Register*, have sent several booklets and pamphlets, which are good samples of that class of work. Mr. Charles R. Johnston, who has charge of the jobbing department, is an adept in getting up neat work of this class, several specimens of his work while with the Newburgh *News* having come into our hands. The composition is very neat, the presswork excellent, the binding and finish of a superior class of workmanship. Messrs. Willard & Friend are to be congratulated on having their jobbing department under the direction of such a capable man as Mr. Johnston.

A PACKAGE of exceedingly fine samples of letterpress printing has reached us from the Lang-Bireley Company, of Los Angeles, California, consisting of booklets, menus, programmes, cards, announcements, etc. The composition shows care in arrangement and neatness in execution. The presswork is of a high class, the selection and arrangement of colors being harmonious and in good contrast, gold and silver bronze being used with artistic effects. The embossing is very good. All the samples show that careful designing and supervision from beginning to end is carried out in all departments. Mr. Lang has reason to feel proud of the excellent quality of the work turned out from the establishment in which he is the directing genius, and we can well believe that business comes his way very rapidly, the quality of the work being an excellent advertisement.

THROUGH the courtesy of Mrs. T. Vernette Morse, of the Central Art Association, Chicago, THE INLAND PRINTER is in receipt of a copy of the "Central Art Association Reference Book," a work of sixty-two pages, neatly bound in cloth, containing articles showing the importance of art in relation to industry. The work is intended for the use of libraries, clubs, schools and the general public, and also gives a synopsis of the aims of the Central Art Association and full particulars concerning that organization. The articles on the industrial arts are exceedingly interesting, and the illustrations of the different kinds of laces make the work unusually attractive. The book is set entirely in old style and printed upon antique paper, the mechanical part of the work being done by The Henry O. Shepard Company, who also print the monthly periodical of the association, called *Arts for America*.

PASADENA, California, through the enterprise of its Board of Trade, is thrown upon the screen in a magnificent souvenir album containing about seventy-five views of her homes and surrounding scenery. The views are remarkably clear and well printed. They have an unusually transparent effect, due largely to the limpid character-photographs taken under California skies. Four of the views show in a telling way the variety of climate that can be enjoyed in one day's outing. The directors of the Board of Trade are seen at 10 o'clock "Amid the Roses," in a beautiful garden of Pasadena, on January 16, 1897. At 10:15 they are taking "Refreshments" from an orange tree; at 11:30 are enjoying a frolic in deep snow on the wintry sides of the Sierras; and at 3:30 P.M. are lightly attired for surf bathing on the beach at Santa Monica. It will be hard for people of means, who are looking for an Eden to dwell in, to resist the seductions set forth in this attractive "Gift Book." The entire work, including the engraving, is by the Kingsley, Barnes & Neuner Company, Los Angeles.

A THIRD edition of "Chips from Royle Machines" has just been issued by John Royle & Sons, Paterson, New Jersey. The inscription following the title-page of the work says: "Profits in business largely depend upon efficient machinery," a very true statement, and one which those who invest in cheap machinery discover to their sorrow. This edition of "Chips" is a little more elaborate than the previous ones, every other page being a half-tone illustration. Some of the pictures are from photographs taken by Mr. Royle in the vicinity of Paterson; others are views of the machines manufactured by that firm, and specimens of work produced by the Royle routers. Testimonials from individuals and firms engaged in the different lines using photo-engravers' and electrotypers' machinery have a place opposite the illustrations, and full descriptions of the routers, bevelers, saws, cutters and other machinery are given. The cover-design is a half-tone illustration of a bridge, in two impressions, with the word "Chips" embossed above in gold, the whole making a handsome combination. The work bears the imprint of Bartlett & Company, New York, but hardly seems up to their usual standard.

OWING to a miscarriage of the mails THE INLAND PRINTER has received at this late date a copy of the *Weekly Press and New Zealand Referee*, Christchurch, New Zealand, special Christmas number, 1896. This special number is replete with fine half-tone illustrations of scenery in and adjacent to the various New Zealand towns and cities. Many American newspapers could take a hint from this handsome special number in its avoidance of colored inks. It is one of the most creditable souvenir numbers we have seen. Short stories by A. Conan Doyle, S. R. Crockett, Mrs. Hungerford and Amelia E. Barr show the enterprise of the editorial management. The descriptive matter is crisp and comprehensive, and while there is no evidence of pretension, it is evident that few persons into whose hands the paper may fall can fail to be favorably impressed with the beauty of New Zealand and its resources. A paper which makes this impression for the good of the community from which it comes is certainly deserving of the warmest commendation. We are indebted to the courtesy of the manager of the printing department of the Christchurch Press Company, Limited, for the specimens received.

MESSRS. EARHART & RICHARDSON, Cincinnati, Ohio, have kindly forwarded advance sheets of Mr. Earhart's new book, "The Harmonizer," which will be ready for delivery about November 1. The book is an excellent exponent of the value of colors in relation to letterpress printing. Each sheet of the book is of different colored stock, the first four pages being white and showing the primary colors and the various shades that may be produced by their combination. Each of these variations is numbered, and their component parts indicated by proportional quantities of the primary, secondary and tertiary colors. The balance of the book is printed with engraved and typographical designs in colors calculated to harmonize with the tint of the stock upon which they are printed. A table is given of the colors used and others that may be used to produce an artistic effect. The book will, without doubt, prove invaluable to the printer who wishes to be correct in his color arrangements, and Mr. Earhart is entitled to all praise for the painstaking care and inconceivable amount of experimenting which he must have bestowed upon this book to produce such a perfect guide to color printing. Every printer should see that he gets a copy of "The Harmonizer."

THE WARDER, BUSHNELL & GLESSNER COMPANY, Springfield, Ohio, and Chicago, send their copyrighted brochure descriptive of their manufactures — Champion binders, mowers and reapers. The mechanical construction of the machines is shown by line cuts, and the illustrations of the machines in operation resemble steel etchings, printed on india proof paper and mounted on full-page rough stock, which is a handmade, deckle-edge paper. The book is set throughout in old style, with headings and initial letters rubricated. The cover of rough purple stock, also deckle-edge, is sewn with crimson silk floss, and is stamped in gold leaf with a solidity and brilliancy well in keeping with the general style of the book. No imprint appears on the work, but we understand it is from the press of The Henry O. Shepard Company, Chicago. It is admirable in every way. The Central Paper Company, Chicago, who furnished the paper, are in receipt of the following, from Mr. A. B. Daniels, treasurer of the L. L. Brown Paper Company, Adams, Massachusetts, regarding the catalogue and the use of expensive papers for high-grade catalogue work: "We are in receipt of your favor of the 15th instant, also the catalogue of the Champion Harvesting Machine Company, and wish to compliment them on the artistic manner in which the book is constructed, and believe that it will bring them good returns for the money invested."

PERPETUAL MOTION.

"The duck eats the worm,
The man eats the duck,
The worm eats the man,
The duck eats the worm."

IT POSSESSES A RICHNESS AND INDIVIDUALITY.

I have taken THE INLAND PRINTER for eight years and intend never to let my subscription drop. Among all the printing trade journals I take, THE INLAND stands preëminent. It possesses a richness and individuality that is not approached by any of its competitors.—*A. R. Andrews, The Daily News Job Printery, Batavia, New York.*

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

ANNOUNCEMENT of *The Lotus* for October says that it "contains a refreshing assortment of story, fable and verse," and that "The Terror of the Truth of Things" by Miss Joanna Fortune, is a heaving sea of feeling condensed into a teardrop of verse. *The Lotus* hails from Kansas City, Missouri, and is very prettily printed.

SEVERAL newspaper critics have affirmed great similarities in style between Percival Pollard's "Dreams of Today" and Richard Le Gallienne's "Quest of the Golden Girl." As a matter of fact, most of the stories in Mr. Pollard's book first appeared serially in "The Chap Book," in 1894, long before the "Golden Girl" appeared.

"HOW TO SLEEP" and "How to Keep Young" are the titles of two articles in the November number of *What to Eat*. The center-page picture labeled "Prosperity" shows a farmer surrounded with gathered grain and fruit, while a drove of turkeys march down toward him, offering themselves as sacrifices to round out the general rejoicing.

MISS EMMA E. PALMER, until recently associate editor of the *Northwestern Miller*, of Minneapolis, has purchased the *Illustrated News*, a weekly publication of Milwaukee, Wisconsin, devoted to society, literature and art. Under the new management the paper will be known as the *Critic*. Miss Palmer is a sister of Charles M. Palmer, manager of the New York *Journal and Advertiser*.

MR. WILLIAM LIGHTFOOT VISSCHER, whose poems of the Southland have been familiar to the general reader for years, has produced a pretty book of his poems dealing chiefly with the pathos of the life of the lowly colored race. "Black Mammy" will be appreciated by all who feel the sympathy with the subject which Mr. Visscher evidently does. The illustrations in wash by Thomas J. Nicholl are acceptably done. H. J. Smith Publishing Company, Chicago.

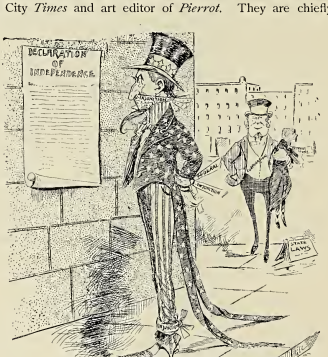
THE November *Scribner's* is artistically an especially notable number, in having for the first time in an American periodical a series of illustrations by the noted German character artist, René Reinicke, whose work in *Fliegende Blätter* has made him almost as well known in continental Europe as are with us the men who did so much to establish the reputation of the London *Punch*. The pictures accompany a pathetic story of German city life, by Blanche Willis Howard.

THE first number of a new magazine for children, to be called *Little Folks*, will be issued the last of October by S. E. Cassino, 221 Columbus avenue, Boston. The latest thing in children's literature will be represented by a new "Arabella and Araminta" story by Gertrude Smith—which is also the last "Arabella and Araminta" story the author will write. Gelett Burgess, inventor of the "Purple Cow," will reveal an unexpected side in a charming poem, "A Child-World." "The Littlest One of the Browns" is the title of the first tiny serial, funny and startling, by Sophie Swett. There will also be a Pilgrim ballad for Forefathers' Day by Hezekiah Butterworth.

NEW publications are numerous, but it is interesting to note that more and more the subjects to which they devote themselves are being narrowed down to specialties in which as a rule there is room for much good periodical literature. One of the latest examples of this is the journal *What to Wear*, a monthly for women devoted to fashion and the home on their art sides. This commenced publication in September. It is of book size and contains about forty-eight pages of matter. The latest styles are amply illustrated by half-tones and it is the intention to add special features, including colored plates, from time to time. It is published by the Gem Publishing Company, Dayton, Ohio.

IN "The Mammoth Cave of Kentucky," by Ellye Howell Glover, in *The International Magazine* for October, the following interesting anecdote is told in connection with the fact that foreigners are so much more familiar with the cave than we Americans: "A Louisville gentleman, traveling in Europe, was asked continually if he had ever visited the famous Mammoth Cave. After replying in the negative a number of times, he finally became ashamed of the fact, and on his return he purchased the cave with a great deal of the surrounding country. The estate is now in the hands of two maiden ladies, his heirs . . ."

THE INLAND PRINTER has been favored with a number of specimens of the work of Mr. Ryan Walker, artist on the Kansas City *Times* and art editor of *Pierrot*. They are chiefly



CARTOON BY RYAN WALKER IN "KANSAS CITY TIMES."

cartoons and show an ability to grasp the significance of events occupying the public attention and to present them in a succinct and humorous way.

THE Roycroft books are distinguished by so many excellences of bookmaking that one must rehearse all the virtues of the bookmaker's craft to describe them. "The Philistine" is a delightful monthly of choice morsels, spiced to suit delicate tastes such as distinguish that important body, The Society of the Philistines. Brother Hubbard says in one of his protests: "It will possibly cause some good souls a slight shock to know that the genus book agent seeking his prey occasionally comes to the Roycroft shop. In fact no book agent ever visits East Aurora without calling on me: either the station agent sends him, not knowing any better, or else the pastor of the Sadducees sends him just out of pure dam meanness. During the past year two young ladies called at different times, and urged me to subscribe for the hum-journal because they wished to go to Wellesley College. In both cases I subscribed—sending the paper in one case to the station agent and in the other to the pastor of the Sadducees. Then I have been eloquently importuned to buy books by William Glazier, Samantha Allen, with a subscription to the *Voice* thrown in, Bishop Taylor, Bill Nye and Doctor Talmage—the talent of the two last-named gentlemen having been collaborated by an enterprising

Chicago publisher. Then there was the man canvassing for a history of Erie County, which is to have in it seven hundred pictures of the most noted citizens — mine included if I would pay the small sum of $10 for the photogravure steel engraving — made by the half-tone process. And last week came a very sleek and very young Hebrew who presented an engraved card bearing the legend: Estes, Goupeel & Barry, Art Dealers, Philadelphia. This young man had a work in 162 parts at 50 cents a part, called 'Art and Literature of The Klondyke.' He glowingly explained why I could no longer exist without it; at last I managed to get in a weak excuse to the effect that I, too, made artistic books. He fixed me with his glittering eye and said, 'But you don't make books like these!!' and I recovered my breath and answered, 'True, and God helping me I never will!' The young man went his way muttering that I had no appreciation of the beautiful, and going across the street to the Tavern referred to me feelingly as a buckwheat printer."

THE "Process Year Book for 1897" is a fine work which has recently been issued by Penrose & Co., of London, England. In both artistic and mechanical features, this volume shows considerable improvement over the issue for 1896, which received such favorable comment from the American and European press, and records a most gratifying advance in platemaking by British and continental workers. We are pleased to note that, as usual, Messrs. Penrose & Co. have selected as contributors to their annual, men of high repute in their special lines of investigation, thus insuring to the reader much information of practical value. Among the articles which have particularly interested us is a contribution by Max Levy, dealing with the four-line screen, the text being supplemented by illustrations showing various rulings of this late and valuable device. M. Wolfe gives several practical hints gleaned from his experience of years; W. D. Richmond presents an article on mirrors which will be of great interest to the negative maker, and J. A. C. Branfill reviews and discusses, quite exhaustively, the results of various investigations on the formation of the dot in half-tone negatives. The designer will be pleased with the articles on newspaper illustrations by the editor, pen ruling by Walter Hay, and "hard lines" by F. Fissi, Jr. The three-color process is given attention by several well-known writers, the subject of three-color printing being well treated by C. G. Zander, whose text is accompanied by an ingeniously arranged color chart, showing the effect of superposing the three primary pigment colors, making an instructive series of combinations. Other contributions of merit are by C. Ashleigh Snow on process copy, Thomas Bolas on the printing of engraved plates, W. B. Bolton on collodion emulsions, and Count Turati on the year's progress in process work. The volume is finely illustrated by line and half-tone engravings of high grade, printed in different colors, giving an artistic and pleasing effect. Several three-color plates by leading firms are good examples of European progress in this direction, and the three-color worker will find a color chart of the solar spectrum and the combinations of the three true primary colors well worth possessing. The quality of the printing is in harmony with the other features of the book, making it, as a whole, a desirable addition to the library.



LADY SPEAKERS.
Made by American Type Founders' Company.

TRADE NOTES.

BEN F. CORDAY, formerly compositor in the ad. department of the Cleveland *Recorder*, has branched out for himself at 538 Woodland avenue, that city. His reputation as a job printer and in display advertising should secure for him a good patronage.

JUDGMENT by confession was entered September 10 in the Circuit Court against the W. J. Jefferson Printing & Publishing Company, Chicago, for $8,098 in favor of the First National Bank, of Chicago. Deputy Sheriff Jenkins closed the doors of the concern, at 175 Monroe street.

THE Century Engraving Company, formerly at 6 Park place, New York, have removed to 42 and 44 Bond street, having taken the entire top floor of the Leslie building. In the new quarters they have better facilities than ever for looking after all work in the photo-engraving line. Their business is growing rapidly.

HAVING outgrown their present quarters, the publishers of the Ypsilanti (Mich.) *Commercial* have arranged to remove their business to 8 and 10 Congress street, upon the completion of alterations now being made in the building, and will add very materially to their office, especially in the job department.

CHARLES U. DAVIS, in the printing business for the past two years in the Marine block, Cleveland, Ohio, has admitted Ed H. G. Gronau to partnership, under the name of Davis & Gronau. Additional machinery and material will be put in, and with their increased facilities they will maintain the reputation for good work and promptness.

JOHN C. BRAGDON, of Pittsburg, was one of the leading lights at the recent convention of photo-engravers at Buffalo. Mr. Bragdon is a genial gentleman and makes friends wherever he goes. His business covers the entire line of engraving, as the establishment operates by all methods. Established in 1887, he has built up one of the best trades in his town, and has good reason to be proud of his success.

THIRD ASSISTANT POSTMASTER-GENERAL MERRITT has issued an order that printed mail cards so prepared that by attaching a signature thereto they are converted into receipts, or into orders for articles furnished by the persons to whom they are addressed, when so signed become personal communications and are liable to postage at first-class rates. Instructions have been issued to all postmasters throughout the country that such mail cards must in future pay letter postage.—*Geyer's Stationer.*

IT is estimated that the loss of the Lanston Monotype Company by the fire in Washington early in October will reach $75,000. Mr. Lanston was at work on a new typesetter, to be worked by machinery, the working model of which was destroyed. Much valuable machinery was also destroyed. The manufactory of the machines is in Philadelphia. The company will soon have a new location in Washington. William Gettinger, printer, lost about $8,000 worth of stock and material in the fire. He carried an insurance of $2,000.

J. C. CLAGHORN, formerly manager of the Electro-Tint Engraving Company, of Philadelphia, who was compelled last spring to resign his position owing to ill-health, has since very materially improved, but still finds it necessary to lead a less active life. Accordingly he has opened a studio at 223 South Sixth street, Philadelphia, with the intention of following the profession of illustrator. Mr. Claghorn did much to promote the artistic department of the firm with which he was formerly connected, and his art training and thorough knowledge of this work will enable him to do well in the way he now proposes. THE INLAND PRINTER wishes him all success.

SIGMUND ULLMAN, formerly of the Jaenecke-Ullman Company, has issued a circular under date of October 5, informing the trade that he had not retired from business, and advising his friends that his new factories for the manufacture of printing

and lithographing inks, varnishes, dry colors, etc., situated at One Hundred and Forty-sixth street and Park avenue, New York, were completed, and that he would be ready in a few weeks, under the firm name of the Sigmund Ullman Company, to supply his friends as formerly with any articles needed in his line, including bronze powders. The new factories will be thoroughly equipped with the most modern machinery and appliances, and enable him to even improve upon the high standard his productions have maintained in the past. His former customers will hear from him again before long.

THE *Home Visitor*, Ann Arbor, Michigan, which was printed for some time in the office of the *Register* of that city, has been installed in an office of its own. Mr. Edward H. Waples, the owner of the publication, has sold a half interest in it to Mr. Charles F. Meyers, who has been connected with the *Register* for twelve years as foreman, and who superintended the *Home Visitor* work when it was printed in that office. A job department has been added, and a general line of printing will be looked after. Mr. Meyers is a thoroughly practical man, and purposes making the office up to date in every particular.

THE following resolution was adopted at a special meeting of the Milwaukee Typothetæ, held October 13, called for the purpose of obtaining an expression of its members on the request made by a certain firm in that city, for a price on work in detail:

Resolved, That it is the sense of the Typothetæ of the city of Milwaukee, in order to protect the interests of the trade in general, that they hereby express their unqualified opposition to the method of making estimates upon any class of work by subdivisions. They believe it to be the only rational manner that estimates be given covering all labor and material connected with any job, and that said members invite all employing printers of the city, whether members of the Typothetæ or not, to henceforth decline to give any detailed figures for any part or parts of any one job.

A. J. AIKENS, President.

Attest: FREDERICK POLLWORTH, Secretary.

MR. WALTER SCOTT, the well-known press manufacturer of Plainfield, New Jersey, has just returned from a trip abroad much improved in health. While his visit to England was principally for his health, he made it convenient to make arrangements with a number of firms there for the placing of his machinery, mostly the large newspaper presses, for which his works are so noted. Mr. Scott informs THE INLAND PRINTER that he has made a number of improvements in two-revolution and stop-cylinder presses which the printers of the world will hear more about before very long. Some of the new points are quite unique and will give his machines immense advantage over those already on the market. Mr. Scott looks more than ever like an Englishman since his return, and although his silk hat has now been somewhat remodeled to conform with the American styles, it is still a little suggestive of the British article. Speaking of hats, Mr. Scott says that after his return he wore a silk tile of strictly English vintage, a good deal more bell-shaped than those seen on this side of the pond. He had decided to wear it for a time, but as he was crossing the ferry in New York to return to Plainfield, he chanced to meet his hatter, who remarked: "Ah, glad to meet you, Mr. Scott; I see you have been abroad." Mr. Scott wondered how the gentleman knew, as he had not advertised the fact very extensively, and therefore asked the reason for the remark. The only indication of reply was a significant pointing at his headgear. It is unnecessary to say that the hatter received an order then and there for a hat of American shape. Mr. Scott tells another story of himself and this hat, which may be of interest. He and several other gentlemen in the line of printing machinery were at the American Institute Fair one evening, feeling in good spirits from recent large sales of presses, or from other causes, when a gentleman approached the group, and slapping Mr. Scott familiarly upon the shoulder, offered his hand to exchange congratulations, exclaiming: "Senator, how are you?" Mr. Scott drew back and gave the gentleman, whom he did not know, a withering look, remarking: "Senator be ——; don't you know a duke when you see one?" His friends say that with that beard he would have passed for a duke or a lord in any country without trouble, to say nothing of the hat. He has certainly felt like one.

IN the Supreme Court, September 15, Justice Smyth handed down a decision sustaining the amended complaint in the suit brought by the New York Bank Note Company against the Hamilton Bank Note Engraving Company and the Kidder Press Manufacturing Company to restrain the Hamilton Company from using particular presses manufactured by the Kidder Company so as to compete with the plaintiff in strip ticket printing, and for an accounting. In his decision Justice Smyth says: "The plaintiff is entitled to recover the reasonable damages which have naturally accrued by reason of the breach of contract, and the measure of damages, it appears, is the actual profit accrued to the Hamilton Company by the printing by it of strip tickets upon the presses purchased from the Kidder Company, and the plaintiff is entitled to a decree enjoining it from selling presses of its manufacture known as the Kidder Perfecting press, and enjoining the Hamilton Company from using the presses."

THE Toronto *World*, speaking of a new press which was exhibited at the Toronto (Canada) Exhibition, says it is something that interests every printer, more especially the city job printer, who has been accustomed to giving out his larger work to other firms. It is the Jubilee press, a treadle machine that combines with it the cylinder principle found in the larger presses, and so adapted as to run off 1,500 impressions per hour, or 3,000 impressions if run by power. It is so light-running that a boy can do in three hours what would take him a whole day to do with any other treadle press. The editorial fraternity from country towns visiting the fair will miss something most interesting to them if they fail to see this invention of Fred Harbridge, of Gravenhurst. It is the first and only one of its kind in existence. Various sizes of the press will be made shortly, and three could have been sold to United States visitors during the past week had they been on sale. The press is attracting great attention, and orders coming in show that cheapness, with the capability of doing good work, is sure to be appreciated.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

NO MORE COMPLAINTS.

"We wish to say that for convenience, speed and accuracy, the 'Horton Mailer' has no equal — we are delighted with it. While we had innumerable complaints before that papers did not reach their destination (owing as we claim to the defects in the old mailer) we are now untroubled in that regard, and we enjoy a feast like the peace of the mirrored lake, bounded in all sides by the high mountains of the Adirondacks. The 'Horton Mailer' is all right."

STANDARD PUBLISHING COMPANY,
Watertown, New York. C. S. ADAMS, Secretary.

[The American Type Founders' Company is the general selling agent of the Horton Mailer, price $20 net, for sale at all branches.]

THE RELIANCE PAPER CUTTER.

The Reliance lever paper cutters, manufactured by Paul Shniedewend & Co., Chicago, in addition to the steady increase of sales in the States, are now working their way into foreign countries. The firm made large shipments the early part of October to Melbourne, Australia, and to Toronto and other points in the Dominion of Canada; some shipments have also



been made to Mexico and the Sandwich Islands. The Reliance lever paper cutters are represented in Melbourne by Messrs. S. Cooke & Co., sole agents for Australia, and Messrs. Miller & Richard at Toronto, and their branches at Winnipeg, Montreal and St. John, N. B., are sole agents for the Dominion of Canada. The cutters are also sold by type founders and dealers in the United States.

A STRONG INDORSEMENT.

"We have, we believe, the only 'Horton Mailer' in Topeka. We have given it a month's trial, and are convinced that it is easily the best machine made. We are sure that we can replace several Dick and Times Mailers with it, and introduce some in new offices if we had the agency in this city. If you wish an agent here, will you kindly write us and send your terms and circulars of the machine?"

THE KANSAS NEWS,
Per G. B. HARRISON.

[We print this by permission. The nearest place to Topeka to buy a Horton Mailer is the American Type Founders' Company, Kansas City. The price of the Horton Mailer is $20 net. The American Type Founders' Company is the sole general selling agent.]

LEVEY'S INKS.

As an additional piece of evidence that prosperity is returning to the manufacturing interests of the country, we learn that the Frederick H. Levey Company, the printing ink manufacturers, of New York, have been compelled, by reason of their orders coming in from all sections of the country, to run their factory at nights in order to keep up their deliveries. They have recently given out a contract to extend their factory, which will practically double their facilities. This is very gratifying, as it shows that the printing industry is getting its share of the increased business.

COPPER AND STEEL PLATE WORK.

Printers having calls for visiting cards, wedding invitations, steel die embossings, and other work of this character which they are not able to handle themselves, should send for samples to William Freund & Sons, 155 State street, Chicago, who make a specialty of doing this work for printers, and make special trade prices, so that printers who take orders for this class of work can find a considerable margin of profit in it with very little trouble to themselves.

REMARKABLY LARGE PURCHASE OF A POPULAR PRESS.

The most popular, because the most satisfactory Gordon press is the Chandler & Price Gordon, the makers of which do not sell to printers direct. The American Type Founders' Company makes a specialty of selling these presses, and each of its numerous branches carries a complete stock. The big type company sells so many that it is enabled to fix prices on the basis of "quick sales, small profits." Another reason why it can afford to sell Chandler & Price Gordons at a small profit is that when a press is sold that ends the transaction. The purchaser is invariably satisfied; there is no after expense on account of "kicks"; nothing to fix up. For these reasons it is a pleasure to sell these presses. A very few years ago it was an extraordinary occurrence to buy one carload of job presses; but about six months ago the orders of the American Type Founders' Company came in so fast to Chandler & Price Company that they shipped twelve carloads in one lot, and the above picture is taken from a photograph of a train of *fourteen* carloads of Chandler & Price Gordons shipped at one time, in October, 1897, to the American Type Founders' Company. The demand for Chandler & Price presses is so lively that the branches of the American Type Founders' Company are compelled to order day by day, in addition to these specially large orders. It is the policy of the leaders of type fashions to sell those things which are the best, and the wisdom of this determination is proved by its success as merchants in Chandler & Price presses.

THE PROUTY CYLINDER PRESSES.

The works of Messrs. W. G. Walker & Company, Madison, Wisconsin, where the celebrated Prouty presses have been built for years, were recently visited by a representative of THE INLAND PRINTER. Inquiry of the proprietors of this establishment elicited the fact that over a thousand of the Prouty presses had been placed on the market, and so popular and standard had the press become that the best type foundries in the United States are ordering presses continually, and in every case sending cash with the order. This led him to believe that the Prouty has made a most enviable record. Machines are being shipped to all parts of the world, even into Central India, and the firm has recently been exporting presses to South America. Their new press, "The Monona," which was put upon the market about two years ago, is destined to become

even more popular than their celebrated "Prouty," it having a number of features especially attractive to printers. The machine is low in build and easily got at, and the price is also low. For this reason no ordinary country printer will have any excuse for running the old-fashioned man-killer hand press. Messrs. Walker & Company will be glad to welcome printers to their works and show them the whole process of manufacture of these celebrated presses. The advertisement of this machine appears upon page 136 of this issue, and those interested who will not have an opportunity of visiting the works should write to the firm for circulars and full particulars.

THE BLACK DIAMOND EXPRESS.

The "Black Diamond Express" is an appropriate title for the magnificent and sumptuous Lehigh Valley train that speeds between Buffalo and New York each day. Appropriate because it passes through the mountainous country that stores the nation's hard coals and amid scenery so inspiring for its natural grandeur, and again because only these same handy "black diamonds" are used as fuel, thus eliminating the soot and



THE BLACK DIAMOND EXPRESS.

smoke that make the most disagreeable feature about traveling. As the road is rock ballasted there is also no dust to combat. The engine is one of those modern perfected monsters that is practically all boiler—so big and so long that the engineer's cab has to be planted in the middle in order to give adequate outlook. Such immense driving power is necessary to send the train through 450 miles at the average rate of a mile a minute. For it leaves New York at noon, and making but twelve stops reaches Buffalo at 10 P.M., the opposite train from Buffalo making exactly the same time. The coaches, quite in keeping with the soubriquet of the train, are in ebony, bearing gold ornamentation, but their external finish is no more attractive than the interior equipment. Full-width vestibules, café, boudoir, parlor, club and observation appointments make this a comfortable, delightful and palatial home for tourists. The reputation of the "Black Diamond" has traveled far and wide, and the three years during which it has been maintained have seen a steadily growing popularity and patronage.

A NEW BOOKLET.

A new booklet, with the rather strange title "Pulling the Devil's Tail," has just been issued by the Challenge Machinery Company, Chicago. It is intended to assist publishers of country papers, by telling them how to lessen labor on press day. All type founders have the booklet, or the publishers will furnish it on request.

THE LITHOGRAPHED COVER.

In preparing the cover of this issue THE INLAND PRINTER avails itself of the artistic ability and superior work of a rising Chicago firm—Edwards, Deutsch & Heitmann—to present a specimen of high-grade lithography. A few words about this house, which has so rapidly reached the front rank among the lithographers of the West, will interest our readers. Established in June, 1896, the officers and active managers have been identified for many years with the leading lithographic concerns in Chicago, and, therefore, are equipped with an unusual experience and practical ability. With youth, vigor, push, and up-to-date ideas in their favor, they have been able to plan and equip a complete establishment thoroughly in keeping with modern demands, and to select the best talent among lithographic artists. Mr. Joseph Deutsch, president and manager, was for nearly eight years the representative of the Shober & Carqueville Lithographing Company, and of the Orcutt Company, both of Chicago. Mr. Charles Edwards is secretary and treasurer. Mr. Paul Heitmann, vice-president, has been identified with the lithographing business for over a quarter of a century. For the past seventeen years he has superintended the largest workrooms connected with this art in the city of Chicago, and is today considered one of the best all-round lithographers in the West. The high standing already achieved by this firm is indicated by the fact that it was called upon by the Republican National Committee to execute most of the lithographic work used by them during the last campaign. It numbers among its customers a large proportion of the representative business houses of Chicago and the West. The fact that the names of Armour & Co., Reid, Murdoch & Co., Sprague, Warner & Co., and others, are on its roll of patrons, is sufficient evidence that in the most prominent and exacting commercial circles the art of Edwards, Deutsch & Heitmann has given the utmost satisfaction.

DOUBLE-SIXTEEN BOOK FOLDER.

The Brown Folding Machine Company, of Erie, Pennsylvania, are meeting with an increased demand for their new Double-Sixteen Book Folder. The manufacturers claim for this machine a wider range of work than any machine in the market, one of its chief features being the automatic slitting device for the prevention of "buckling" on all work as well as a simple device for insetting one section within the other. To attain this result it is not necessary to remove any part of the machine; no tapes are cut or cams readjusted, the simple turning of a small lever accomplishing the result. There are many

other advantageous points claimed in its construction. The "tidal wave of prosperity" seems to have overtaken the company. Mr. W. Downing, manager, advises us his company is having all it can do to keep up with its orders. A number of entirely new designs have been recently completed and are receiving much favorable comment.

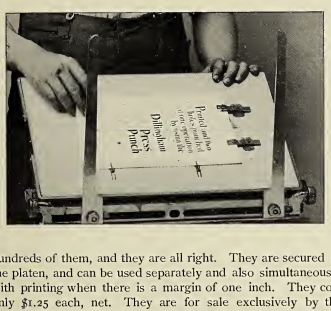
CHEAPER INSURANCE RATES FOR PRINTERS.

The excessive rates of insurance printers are compelled to pay, when using benzine, is to be investigated by the committee appointed at the recent meeting of the United Typothetæ at Nashville. What a pity they did not know that Tarcolin is driving benzine out of printing offices all over the country, and thus abolishing this extra insurance rate. The Delete Chemical Company, 126 William street, New York, have issued a free booklet on the subject which printers will find of interest.

"PUNCH WITH CARE."

—Mark Twain.

Just so, but don't forget that you can punch at the same time you print. Suppose you have to punch 5,000 printed cards, by the separate method it will take as much time as the printing. You can save all this time, and make an additional profit, by using the Dillingham Press Punch. We have sold



hundreds of them, and they are all right. They are secured to the platen, and can be used separately and also simultaneously with printing when there is a margin of one inch. They cost only $1.25 each, net. They are for sale exclusively by the American Type Founders' Company at all its branches. Send for descriptive circular.

A BOOK OF DESIGNS FROM TYPE.

Ralph's "Book of Designs from Type," for the instruction of job printers, is one of the most practical specimen books ever put into the hands of printers, and affords unusual opportunities for study, besides giving many new ideas in type display. The book is very artistically gotten up. It contains thirty-two pages, 8¾ by 11¾ inches, and is printed on the finest 25 by 38, 120-pound enameled book paper. The cover is handmade deckle edge, with an outer covering of transparent parchment, all bound together with a heavy silk cord.

Mr. John McCormick, Hoosick Falls, New York, says: "Your book of specimens is a beauty. I have obtained ideas from it which have been of inestimable value to me. It is the most useful thing in that line that I have yet seen."

Mr. Marcus D. Hoerner, Harrisburg, Pennsylvania, says: "After a careful study of your book, I pronounce it one of the best specimen books I have received. The designs and the types used to produce them are full of harmony—in fact, the whole work is a very artistic conception, faithfully carried out." The edition was a small one, and very few copies remain unsold. Order quick, if you want a copy, as the book will not be reissued. Price, 50 cents, by mail. Remit by post-office or express money-order, or 2-cent stamps, to Ed S. Ralph, Springfield, Ohio, or The Inland Printer Company, Chicago.

LAUREL ORNAMENTS.



No border in recent years has been so successful as Laurel Borders. They are just right, as is proved by the failure of all attempts to imitate them. Now these borders are supplemented by Laurel Ornaments, which are shown on two pages in the section of The Inland Printer devoted to type specimens. Every printer who has Laurel Borders will increase their effectiveness by adding the ornaments. Made by the American Type Founders' Company.

CALIFORNIA EXCURSIONS.

Personally conducted California excursions leave Chicago every Wednesday via the Burlington Route to Denver, thence via Denver & Rio Grande Railway (the scenic line of the world). Parties travel in Pullman tourist sleeping cars fitted with every convenience, which go through to California and are in charge of special agents of long experience. For particulars address T. A. Grady, Excursion Manager, Chicago, Burlington & Quincy Railroad, 211 Clark street, Chicago, Illinois.

WANT ADVERTISEMENTS.

We will receive want advertisements for The Inland Printer at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

BOOKS.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price $1. THE INLAND PRINTER CO., 212-214, Monroe street, Chicago.

EXAMPLES OF COLOR PRINTING—On account of the favorable comment by Mr. Musgrove, the noted critic, which appeared on page 68 in the October issue of The Inland Printer, regarding our recently published brochure, we received inquiries for copies of same from all over the country, and therefore wish to say the following: A few thousand copies of this brochure were printed to be distributed among business men where it would do the most good—to us—that is to persons who buy printed matter, not those who produce it. We make a specialty of colorwork—designing, engraving and printing; we do it for the trade. Of the sample books only a limited number remain. To guard against sending it to printers who merely wish to satisfy their curiosity, aroused by a favorable notice in the leading trade journal, we will send the brochure post paid to printers for $1 each, and will credit the amount on the first order for printing or engraving. A. WETZEL & BRO., 614-618 East Water street, Milwaukee, Wisconsin.

PRINTERS' Book of Recipes contains zinc etching, stereotyping, chalk plate, gold-leaf printing, printers' rollers, how to work half-tones and three-color half-tones, and twenty-five other valuable recipes. Price, 50 cents. Satisfaction guaranteed. E. W. SWARTZ, Goshen, Ind.

FOR SALE.

FOR SALE—Circular saw, trimming machine and line holder; in perfect order; steam and foot power; price, $25. "N 1109," Inland Printer.

FOR SALE—Johnston Steel Die Power Stamper, with drawers, chest and two fountains, for less than half cost. "N 1119" Inland Printer.

JOB OUTFIT at Bradford, Pa.: Two presses, engine, boiler, full supply type, other material, all good as new; easy terms; rare bargain. REV. A. B. WILSON, Kane, Pa.

HELP WANTED.

FOREMAN of job printing department in a large publishing house, thoroughly experienced in colorwork of all kinds. Address, with references, "PERIODICALS," care New York office, Inland Printer.

MANAGING PARTNER—A large printing office abroad wishing to extend the business, wants a practical printer with some capital to manage the same; should be familiar with railway printing. Apply to EUGENE FRAYER, 56 Pine street, New York City.

HELP WANTED.

TYPE FOUNDRY in a foreign capital wants a practical man with some capital as an active partner; an exceptional opportunity. Apply to EUGENE FRAYER, 50 Fine street, New York City.

WANTED—A first-class operator who has a thorough knowledge of process engraving; state salary and experience. ROPKEY-MASON ENGRAVING CO., Indianapolis, Indiana.

WANTED—A first-class salesman with an established trade in type and printing material. Address, with references, etc., "M. M. CO.," P. O. Box 1592, Philadelphia, Pennsylvania.

WANTED—A man with thorough knowledge of printing, lithographing and bookbinding to take charge of a mail order department in a large establishment; must be a man fully posted on country work and bank work, and who fully understands present competition. Will pay good salary to competent man; and only first-class and experienced man need apply. "N 1140," INLAND PRINTER.

WANTED—An expert pressman on half-tone and book-work by a large New York printing house. Address Mr. ELM, care E. H. Morse, 150 Nassau street, New York City.

WANTED—By a large and well-equipped bindery, man to run office, do the estimating and push outside business generally; good chance for a first-class man. "N 1138," INLAND PRINTER.

WANTED—Young man to take office charge of a lithographing business; must be up to date, and must be able to estimate on all kinds of lithographing. "N 1139," INLAND PRINTER.

SITUATIONS WANTED.

A CHICAGO book and job foreman desires position in live, hustling office; familiar with stock and estimating; references. "N 1141," INLAND PRINTER.

ARTIST wants position at once; pen and brush; salary no object. "N 1123," INLAND PRINTER.

A PRACTICAL PRINTER, experienced in all the details pertaining to the manufacture of a book or magazine, desires to connect himself with a first-class publishing house; reference furnished. "N 1136," INLAND PRINTER.

COMPOSITOR—First-class German-American jobber, expert ad. man and practical all-round printer; has up-to-date and original ideas; capable of taking charge and running office on systematic and profitable basis; desires situation where executive ability, good workmanship and competent and faithful service are appreciated. A1 references. Address "ANGLO-SAXON," New York office, INLAND PRINTER.

ETCHER—Both zinc and half-tone; also good router and blocker and line photographer; a good all-round man. "N 1118," INLAND PRINTER.

EXPERIENCED PRESSMAN wishes steady position; wages not particular; can take charge. "N 1145," INLAND PRINTER.

FIRST-CLASS linotype machinist, five years' experience, wants change of position. A. N. MCFADDEN, 1709 Forest avenue, Kansas City, Missouri.

GOOD COPY READER and exchange editor wants position; proofreader; practical printer. "N 1132," INLAND PRINTER.

HALF-TONE ETCHER—Good all-round man, wants position; copper or zinc; long experience. "N 1144," INLAND PRINTER.

JOB PRINTER of unusual taste and ability in the execution of neat, refined, artistic display composition wants situation with printing house giving special attention to the finer grades of work. Intelligent, sober, reliable; capable advertisement writer and compositor; accurate proofreader; good outside hustler; married; references. "N 1135," INLAND PRINTER.

OPERATOR-MACHINIST, member typographical union, desires situation; competent operator; practical experience in caring for and putting up linotype machines; knows his business; reliable. "N 1117," INLAND PRINTER.

PROOFREADER wants position, newspaper, book or job; experienced in general newspaper work; practical printer. "N 1131," INLAND PRINTER.

WANTED—Bookbinder—can rule, finish and forward—wishes position, or foreman of small bindery. "N 1122," INLAND PRINTER.

WANTED—By all-round printer, position as foreman or cylinder pressman; South preferred; A1 references furnished. "N 1146," INLAND PRINTER.

WANTED—Position by web pressman that does stereotyping; will go anywhere; satisfaction guaranteed. "N 1150," INLAND PRINTER.

WANTED—Steady position for improvement at printer's trade by young man; three years' experience; good reference; former employer changed business. "N 1113," INLAND PRINTER.

BUSINESS OPPORTUNITIES.

A GREAT BARGAIN—An old well established label office, doing a paying business. Will be sold for less than cost before January 1, 1898. "N 1102," INLAND PRINTER.

FOR SALE—A fully-equipped modern printing establishment; good long-time contracts for high-class printing included. For particulars address "N 1110," INLAND PRINTER.

FOR SALE—Established and paying newspaper and job office in growing Western town; has county work; owner not a practical newspaper man and has other interests to look after; will sell for $750. which is less than cost of materials; will give part time on purchase price. Address, GRANT C. SNYDER & CO., Printers' Supplies, Denver, Colo.

FOR SALE—Job printing office, centrally located in Cleveland; good run on specialty work; low rent; cash business; good reason for selling; $1,600 takes it. "N 1124," INLAND PRINTER.

FOR SALE—Live weekly in good Michigan town; excellent jobbing business, including steady contracts bringing good returns. "N 1133," INLAND PRINTER.

FOR SALE—One-third interest in printing business with situation as manager; $1,000; bargain. "N 1134," INLAND PRINTER.

FOR SALE—Part interest in thriving Michigan weekly and job business; owner has outside interests demanding attention. Probably arrange for sale of entire plant if buyer desires. "N 1147," INLAND PRINTER.

FOR SALE—Well-established job printing business in Ontario, Canada; in thorough running order; well equipped; good connection, and is splendid opportunity for live practical man to go into a business that pays from the start; $8,000 will secure control. For further particulars address "N 1112," INLAND PRINTER.

SAN FRANCISCO, CALIFORNIA—Job office for sale; three job presses; modern job faces; good business; a cash bargain; list of material sent. Address, GALLOWAY, GIDDINGS & CO., 42-44 Steuart street.

WANTED TO PURCHASE.

WANTED—A cylinder press; not less than 23 by 32 nor more than about 25 by 34. "N 1142," INLAND PRINTER.

WANTED—Folder, secondhand, for 8-page 6-column paper. "N 1116," New York office, INLAND PRINTER.

MISCELLANEOUS.

ALBERT HALLETT PROCESS for perfectly imitating typewriter letters—embraces basic principle of typewriter, therefore other methods are spurious. Fully protected by United States patents. Exclusive perpetual rights granted. ALBERT HALLETT, Boston, Mass.

ALL-COPIED EFFECT assimilated typewriter letters are produced by the Adamson process. Exclusive city rights backed by all the patents. On the lease or royalty plan. Send for circulars and samples of the work. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process $1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

BURBANK'S EMBOSSING COMPOSITION is sold by all branches American Type Founders' Company.

CHALK ENGRAVING PLATES—We make the "Bell" standard plates. **Positively no infringement.** Anti-monopoly prices; ask us about them. Old plates recoated, ½ cent an inch. THE HIRD MANUFACTURING CO., Cleveland, Ohio.

CHALK PLATES RECOATED, only ½ cent an inch. No infringement of patent. Write for our latest circular, giving discounts, etc. BYRON POPE & CO., Cleveland, Ohio.

STEREOTYPE OUTFITS for both Papier-maché and **Simplex** methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue and no heating with the brush; casting box 6½ by 12 inches; outfit for both methods $15; 10 by 18 outfit, $28.50. Also, **White-on-Black** and **Grained Tape Engraving Processes**; plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; $5 for both, including material. Book explaining all of above sent on receipt of $1. Circulars and samples for stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

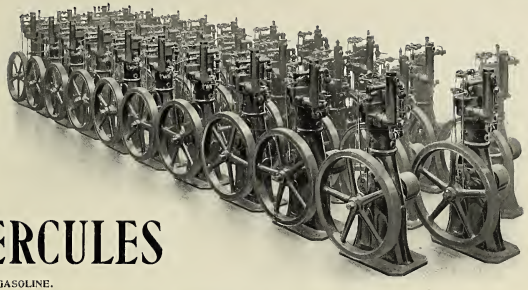
THE TYPEWRITER PRESS—A money-making specialty. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

A PROFITABLE BUSINESS! 300 to 500 per cent profit in the manufacture of **Rubber Stamps.** Particularly adapted to operation in conjunction with printing or stationery. Very small capital required. Write for price list of outfits and full information. Address, PEARRE E. CROWL & CO., Baltimore, Md.

Printing Thoroughly Taught A complete and practical course in newspaper and job composition, including also instruction on the Mergenthaler Linotype machine, is provided for young men desiring to learn printing. The course in newspaper work includes plain composition, tabular work, setting advertisements, cutting and mitering rules, making up, justifying and locking up forms. The instruction in jobwork comprises all kinds of mercantile printing. Terms moderate. Catalogue containing full particulars mailed free on application. Address NEW YORK TRADE SCHOOL, First avenue, Sixty-seventh and Sixty-eighth streets, New York.

Gas Engine

Specially made for Printers.



$2\frac{1}{2}$ H. P. HERCULES

FOR GAS OR GASOLINE.

Meets the requirements of a majority of printing offices.

If you want a very economical, easily run, very durable and most effective motor, write for circulars, prices and terms to any Branch of the

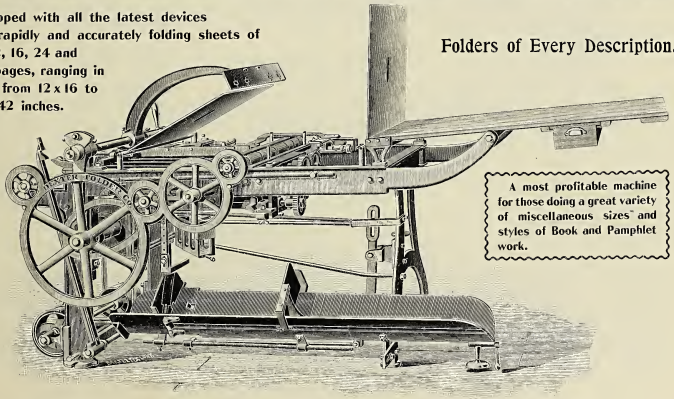
AMERICAN TYPE FOUNDERS' COMPANY.

KEPT IN STOCK IN CHICAGO, ST. LOUIS AND SAN FRANCISCO.

DEXTER JOBBING POINT-FEED BOOK FOLDER.

Equipped with all the latest devices For rapidly and accurately folding sheets of 8, 12, 16, 24 and 32 pages, ranging in Size from 12 x 16 to 31 x 42 inches.

Folders of Every Description.



A most profitable machine for those doing a great variety of miscellaneous sizes and styles of Book and Pamphlet work.

BRANCHES:
CHICAGO: 315 Dearborn Street.
BOSTON: 149 Congress Street.
FACTORY: Pearl River, N. Y.

Write for Prices and Particulars.

DEXTER FOLDER CO.,
97 Reade St., NEW YORK.

Telephone Main 1700

Geo. H. Benedict & Co.



Designers
Illustrators
Engravers
Electrotypers

175-177 South Clark Street.

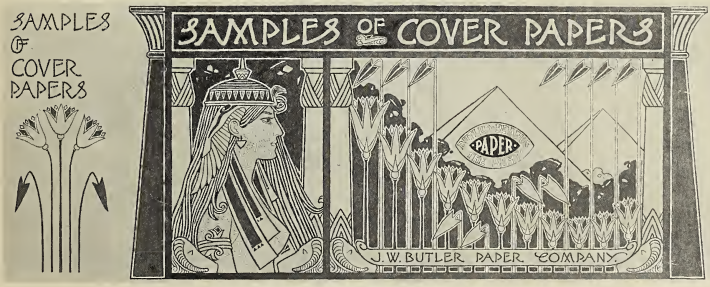
Chicago.



First Prize — R. LON HUEHNE, Chicago.



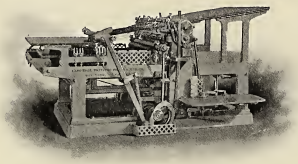
Second Prize — HERMAN C. LAMMERS, Chicago.



Third Prize — S. BIERACH, Brooklyn, N. Y.

Miniature Reproductions of the Three Prize Designs in the recent Cover Design Competition of the J. W. BUTLER PAPER COMPANY, CHICAGO.

A New World's Record.



This time made on the production of the HIGHEST GRADE of HALF-TONE FORM.

The "Century" Press

at the American Institute Fair recently held in Madison Square Garden, New York, again eclipses all records and demonstrates beyond question that half-tone work can be produced on it successfully at unprecedented speeds and the press operated at these speeds without perceptible jar or vibration.

A No. 1, 4-roller "CENTURY," bed 39 x 52 inches, was the machine used.

Actual speeds at which it was operated, 1,680, 2,100, 2,400, 2,760 per hour.

The Demonstration.

For this purpose the form printed was made up of seven large and five vignetted **half-tones** which were secured for us by the Chasmar-Winchell Press, New York, and produced under the supervision of Mr. E. A. Farnam, foreman of their pressroom.

This form was printed four times, twice upon one side and twice upon the other of a sheet 33 x 46 inches, A No. 1 wood-cut paper, 120 lbs. to the ream.

90,000 impressions in all were printed.

On the first printing the press ran at **1,680** and delivered **1,260** impressions per hour, or a daily (10-hour) output of **12,600** impressions actually delivered.

On the second printing the press ran at **2,100** and delivered **1,508** impressions per hour, or a daily (10-hour) output of **15,080** impressions actually delivered.

On the third printing the press ran at **2,400** and delivered **1,860** impressions per hour, or a daily (10-hour) output of **18,600** impressions actually delivered.

On the fourth printing the press ran at **2,760** and delivered **2,001** impressions per hour, or a daily (10-hour) output of **20,010** impressions actually delivered.

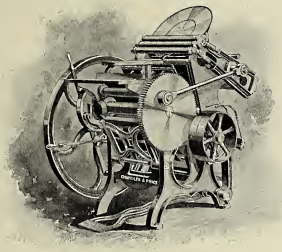
The press was operated afternoon and evening and was hand fed. The records include the time lost by the feeder's putting up his own lifts, in washing up, and other delays incidental to regular work.

The "**Century**" produced this work under the conditions here stated, and we will be pleased to mail one of the sheets to any printer who will send us his address. Later the sheets will be sent throughout the country to our regular mail list.

No other two-revolution press has ever produced a similar sheet under similar conditions. No other press prints at once so fast and so well.

With the "Century" few things are impossible.

Did You Ever Think?



With 8,500

Chandler & Price Improved Gordon Presses in use,

you rarely find one for sale secondhand! *Scrutinize published price lists of rebuilt machinery.*

Read this letter—it will surely interest you:

ORIGINATORS AND LEADERS IN PRINTERS' MATERIALS—ELECTROTYPING

AMERICAN TYPE FOUNDERS' CO.
7 TO 13 LONGWORTH ST.
R. ALLISON, MGR. CINCINNATI

CINCINNATI, Ohio, November 18, 1897.

THE CHANDLER & PRICE CO., Cleveland, Ohio:

Gentlemen,—Yours of the 16th at hand. In reply would say, that we have left out of the carload of presses received October 6, three 10 x 15 and one 7 x 11. We sold an 8 x 12 yesterday, and another today. We have therefore ordered two today, one for a customer and one for stock. As soon as we make a little more space in our wareroom, we will send you an order for another carload, in which we will include paper cutters, as you suggest. We think they are good. We sold the two you sent us promptly, and have had no complaint from either of them.

The success of the Chandler & Price Old Style Gordon Press is indeed truly remarkable. In our forty years' business experience we have never handled a machine that has given such general satisfaction. It is rare that we ever hear from them after they leave our hands, unless the sheriff of the locality where they are sent is unfortunate enough to get a red flag over them, and even then they prove to be a good and safe investment for anyone needing a strictly first-class machine.

Yours truly,
AMERICAN TYPE FOUNDERS' CO.,
Per R. ALLISON, Manager.

Mr. Allison was the first dealer to purchase Chandler & Price Presses.

When you are ready to purchase, { *Examine this press,* / *Examine its product,* / *Examine its record.* } *Seek the advice of successful Job Printers.*

The Chandler & Price Co.

Manufacturers of High-grade Printing Machinery. *Cleveland, Ohio, U. S. A.*

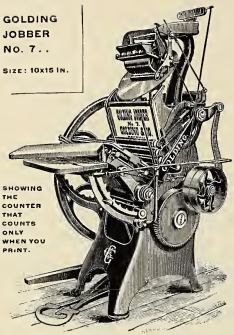

FRANKLIN
ENGRAVING & ELECTROTYPING CO.
341-351 DEARBORN ST.
CHICAGO
WE MAKE A SPECIALTY OF CATALOGUE CUTS



JAENECKE BROS. &
FR. SCHNEEMANN
MAKERS OF
PRINTING INKS
NEW YORK, U.S.A. AND HANOVER, GERMANY.


BINNER'S
NINETEEN
STORY
CREATIONS
WILL BE ISSUED FEBRUARY 1, '98
SEND FIVE 2-CENT STAMPS NOW, WITH
YOUR NAME AND ADDRESS, FOR A COPY.
PROFUSELY ILLUSTRATED, containing Binner's latest
and best designs in Zinc and Half-tone.
THE EDITION DE LUXE
OF MODERNIZED
ADVERTISING...
Address—
BINNER IN THE FISHER BLD'G
CHICAGO

GOLDING JOBBER No. 7.. SIZE: 10x15 IN.



SHOWING THE COUNTER THAT COUNTS ONLY WHEN YOU PRINT.

OUR PRODUCTS SAVE LABOR AND RAISE THE STANDARD OF QUALITY.

The.....

Golding Jobber,

A press without an equal in points of speed, strength, ink supply and distribution, and conveniences for making ready quickly. Practical in conception. Workmanlike in construction. Produces the highest grades of work well and economically, and is not too expensive in initial cost for printing of a cheaper nature where a large product is the chief desideratum.

SPEED 2,500 PER HOUR.

Points of Excellence

INK FOUNTAIN giving twelve to fifty inches surface supply to every impression.

AUTOMATIC BRAYER having a full movement on the disk after each impression.

STEEL SHAFTS, STUDS AND DRAWBARS taking the strain of impression.

IMPRESSION THROW-OFF that can be operated easily and quickly in any position.

IMPRESSION REGULATORS which can be set instantly to any form.

DUPLEX DISTRIBUTER under the bed, equal to double rolling on other presses.

POSITIVE MOVEMENT in all main parts, without cams or slides.

QUICK-RETURN PLATEN MOVEMENT, unequaled for rapid feeding and delivery.

SOLID PLATEN BEARINGS which can never wear out.

COUNTING ATTACHMENT in plain sight of the feeder, registering only when the impression is on.

SOLID FRAME in one casting, insuring perfect and permanent alignment of bearings.

SIZES AND SPEEDS.

These presses are built in the following sizes and are guaranteed to run by power at the maximum speeds.

No. 6 — 8 x 12 inches	— 3,000	per hour.
No. 7 — 10 x 15 "	2,500	"
No. 8 — 12 x 18 "	2,000	"
No. 9 — 15 x 21 "	1,800	"

Golding Art Jobber.

Examination of the accompanying illustration will show the solidity of construction, symmetry of proportion and adaptability to the finest grades of cut and color work of this press. It has a full-length fountain, four form rollers, platen and rocker merged in one, and an adjustable bed resting on self-adjusting ball bearings. It is a triumph of practical American ingenuity.

GOLDING ART JOBBER. SIZE 12 X 18 INCHES.

☞ The manufacturers solicit correspondence regarding these and many other labor-saving machines for printers. Presses will be sent to any responsible printer subject to trial. Write for complete Illustrated Catalogue and terms to

GOLDING & CO. BOSTON, NEW YORK, CHICAGO, PHILADELPHIA.

This is a Specimen of our . .

40c. Cut Ink



IT IS BLACK AND CLEAN WORKING

You can see that at a glance

Regarding its other Qualities

It is dense, soft and free-flowing. Dries rapidly when printed. Some of our customers claim they can send work to the bindery in 3 hours after printing.

NO OFF-SETTING
NO SLIP-SHEETING

IT IS SOLD AT . .

40 cents in pound lots
40 cents in 100 pound lots
40 cents in 1000 pound lots

No Discounts.—40c. net

Manufacturers of High Grade

F. E. OKIE CO. Printing Inks

KENTON PLACE, PHILADELPHIA

THREE GRADES . . . of Softness of this Ink always in stock, try it

WE SHOW YOU THIS MONTH
A SPECIMEN OF OUR FINE



Bronze Blue Deep

No. 28

Price, **$1.50**
per Pound net



It is a
Fine Worker

THIS INK IS A RICH DEEP BLUE, AND EVERY PRINTER SHOULD HAVE SOME OF IT IN HIS PRESS ROOM



F. E. OKIE CO.

KENTON PLACE, PHILADELPHIA



Advertising Ideas by The Imperial Are Impressive

Imperial Engraving Company

Designers
Illustrators
Engravers
Electrotypers

214-16-18
Clark St.
Chicago.



The Cover Design and the Zinc Color Plates for this number of THE INLAND PRINTER were made by the IMPERIAL. The design was drawn by Mr. Jos. P. Birren, Manager of our Art Department.

A copy of our Artistic Booklet and Catalogue of Advertising Cuts will be sent to any address on receipt of three 2-cent stamps. Correspondence solicited.

3–2

PRINTERS APPRECIATE OUR PROFIT-MAKING

Trade Helps

I. E.:

Stock Certificate, Litho-Typo Stationery, Diploma, Certificate of Deposit, Bond, Check and Draft Blanks.

Prices and Samples to the Trade for the asking.

1898

Calendars and Pads

"THE MOST FOR THE MONEY."

PRICE LISTS AND SAMPLES ON APPLICATION.

GOES LITHOGRAPHING CO.

160-174 ADAMS ST.

CHICAGO.

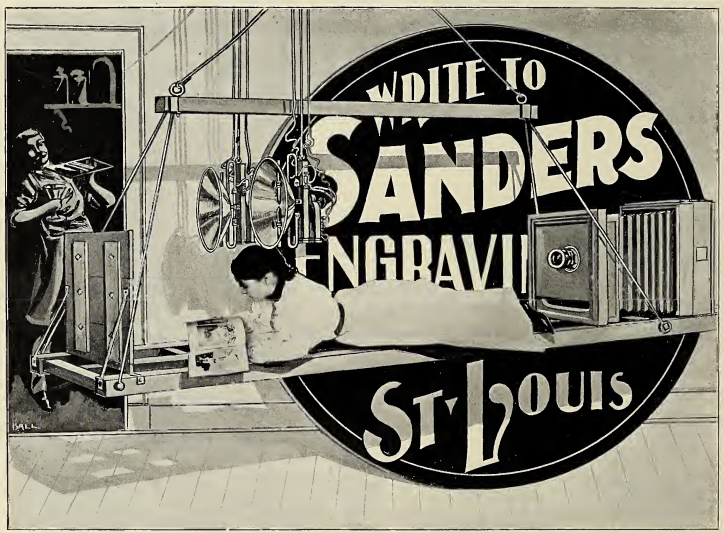
Lithographing

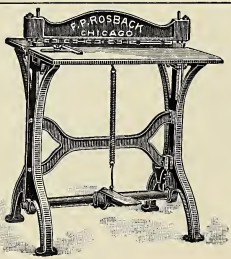
IN ALL ITS BRANCHES

....for the Trade....

Our facilities are unexcelled. Price and quality unequaled

WRITE FOR SAMPLES AND PRICES.





..... FOOT

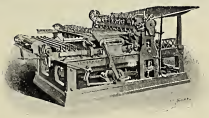
The Rosback PERFORATOR.

A superior machine, combining strength, durability and latest improvements. Frame is securely braced and cannot be twisted out of shape, causing undue wear of needles and die.

Sectional adjustment is obtained by sliding slotted plates on front of needle bar, by which the perforation can be almost instantly accommodated to stubs of checks, etc. Made in three sizes: 20, 24 and 28 inch.

FOR SALE BY

F. P. ROSBACK, - - 54-60 South Canal St., CHICAGO.



In every case

When placed next either of the other makes of fast-running presses has

The New Crank Movement Two-Revolution Whitlock

proven its unapproached excellence. Its superiority is derived from the speed, simplicity, smoothness and durability of running of its wonderful bed movement, its great impressional strength, its exactness and durability of register, its thoroughness of distribution.

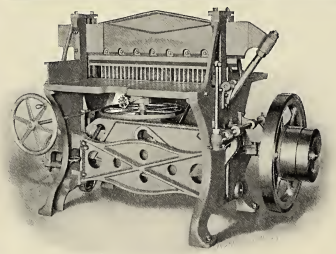
Examine and compare machines before purchasing.

The Whitlock Machine Co.

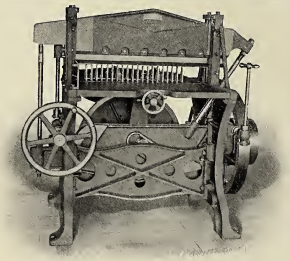
132 TIMES BUILDING, NEW YORK.
10 MASON BUILDING, BOSTON.
706 FISHER BUILDING, CHICAGO.

CUTTERS THAT SUCCEED

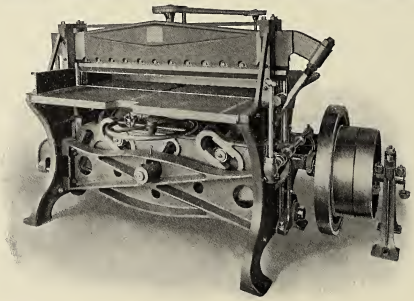
in fulfilling every claim made for them in every detail are safe to buy. Seybold Cutters are tirelessly planned, conscientiously built, and their first cost is the end of expenditure.



THE MONARCH—Equipped with both Self and Hand Clamp.



THE CAPITAL—Equipped with Hand Clamp only.



THE HOLYOKE—Equipped with Self-Clamp only.

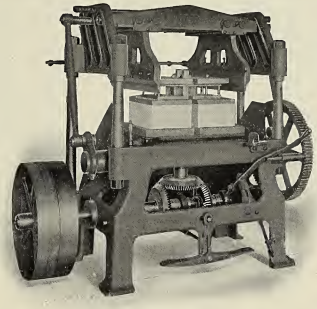
THE SEYBOLD MACHINE COMPANY,

DAYTON, OHIO—53-55 Louie St.

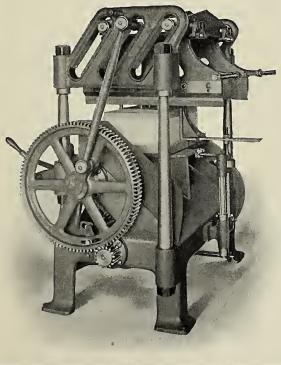
NEW YORK. CHICAGO. ST. LOUIS. LONDON.

It is...

a piece of economical extravagance, that will cost you dear, to trim on an old-fashioned machine.



On the Duplex, with automatic clamp, and trimming two edges at once, an operator can enormously increase his output and in a short time *pay* for the first cost.



It is a safe machine to buy and a safe machine to run.

Its many unique features will interest you. May we send details?

THE SEYBOLD MACHINE CO.

DAYTON, OHIO,
53-55 LOUIE STREET.

NEW YORK. CHICAGO. ST. LOUIS. LONDON.



DO YOU WANT TO KNOW ACTUAL RESULTS OF HALF-TONES ZINC-ETCHINGS ARTISTIC DESIGNS

WE SUBMIT THESE SAMPLES OF OUR HALF-TONES TO EXHIBIT THE EXCELLENT WORKING QUALITIES OF OUR DEEPLY ETCHED PLATES.

ESTABLISHED 1861

A. ZEESE & CO.

HIGH GRADE WORK
PROMPT EXECUTION
REASONABLE PRICES

TELEPHONE HARRISON 605

300-306 DEARBORN ST. CHICAGO.



Election is Over!

The first mayor of Greater New York has been elected and will be installed in office on January 1, 1898.

The uproar that was caused by the number of candidates in the field was small in comparison to what I caused in the ink business when I started selling news ink at 4 cents a pound, and demanding cash with every order. My competitors laughed at the idea at first, but they soon learned that it was not a joke, as I was making serious inroads on their trade. I became known as

The Man Who Revolutionized the Ink Trade,

which is a higher honor to me than being elected mayor of Greater New York, as my territory extends over the whole country. The good-paying printers realized how they had been duped for years in paying double my prices, simply to get thirty or sixty days' time on a bill of goods. To get my inks you must plank down the cash, otherwise I don't ship them. If they are not found as represented, I buy them back, and pay all freight or express charges.

Send for my price list.

Printers Ink Jonson

No. 8 Spruce Street, New York.

"COMPETITION is the life of all business" is a true axiom. Instead of complaining of some one who is more prosperous than yourself, stop, think, see if the fault is not yours. This is especially true in all departments of printing.

Fine Presswork and Cheap Composition

go together. How to secure them—one way only:

USE THE UNIVERSAL TYPESETTING MACHINE.



This cut is a reproduction of the cover of a catalogue which was set on the Linotype and printed direct from Linotype slugs by H. S. Crocker Co., San Francisco, Cal.

The Linotype is adapted alike for all printing offices. It does not cost a fortune. Saves your money. Terms of purchase are within the reach of all. We also lease the machines.

Look into this matter—it will pay you. Install one or more machines and gain actual profit. Can't be done any other way. Such experiments are costly.

For further information, specimens of work, etc., call on or address,

MERGENTHALER LINOTYPE CO.

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The poor quality of envelopes some persons use in sending matter through the mails is causing complaint from Post Office officials. This is particularly true of the registered letter department, through which many persons send coins and other articles that with handling will break through poor envelopes. In this way considerable is lost, and to guard against these losses Postmaster-General Gary has issued a letter warning persons against using poor stationery. The order is as follows :

SECTION 1045. **Matter, how to be Presented for Registration.**—Postmasters, before receiving matter for registration, must require the sender to have it fully, legibly and correctly addressed, the name and address of the sender indorsed upon it, and, if letters, all the contents placed in a firmly sealed envelope strong enough to safely carry inclosures in the mails, and to have affixed the necessary stamps to pay postage and fee. Postmasters and employes are forbidden to address the matter, place the contents in the envelope, seal it or affix the stamps. Third and fourth class matter for registration must also be marked: "Third Class" or "Fourth Class," as the case may be, and be so wrapped as to safely bear transportation and easily admit of examination, which the postmaster should make before registering.

Many complaints have been received at the department in relation to losses of contents of registered letters, which investigations show were caused by the poor quality of the envelopes covering the matter registered. Postmasters should require stronger envelopes, when the letters presented at the registry window evidently contain coin or bulky matter, than would be demanded if the inclosures were apparently of such a character as not to severely test the quality of the envelopes.

JAMES A. GARY, *Postmaster-General.*

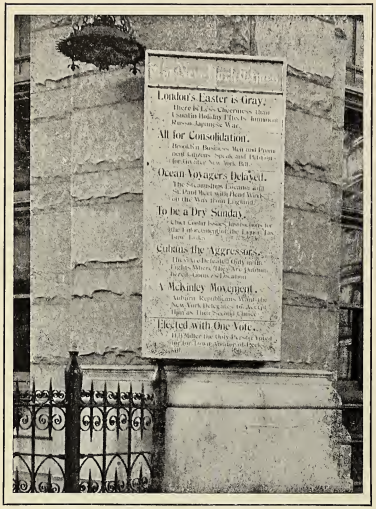


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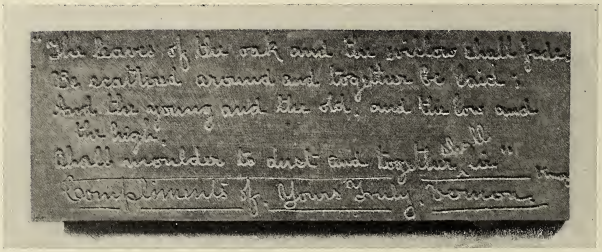
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THE INLAND PRINTER.

A TECHNICAL JOURNAL DEVOTED TO THE ART OF PRINTING.

VOL. XX — No. 3. CHICAGO, DECEMBER, 1897. TERMS { $2 per year, in advance. Single copies, 20 cents.

CHARLES ANDERSON DANA.

BY HARRY P. TABER.

DUAL personality, if ever possessed by any man, was certainly possessed by Charles A. Dana. Dana the man was distinctly different from Dana the editor, and whatever was done by the Mr. Hyde, the Doctor Jekyll seemed to sit back and watch as though from a vantage ground beyond the pale. The man enjoyed the editor's eccentricities and laughed at them. The editor was not influenced by the man, and this curious duality was one of the characteristics which made Mr. Dana perhaps the most picturesque figure in newspaper life that has ever been seen.

And it is doubtless for this very reason that in all that has been written about him within the past month, there is such a strange diversity of opinion. He impressed different men differently — in fact, no two people seem to hold exactly the same opinion of the man's abilities and capabilities, but in it all there is this: he was individual; he was strikingly personal, and so thoroughly did he impress this personality upon the men who worked with him that the New York *Sun* — every line of it — has seemed to be the work of Mr. Dana himself.

Curiously contradictory in his methods, his aim was still true, and his sense of perspective values was so keen that he rarely erred. We may not have agreed with his estimate of men and measures, but it must still be admitted that from his point of view there could be no other picture presented than that which he gave to us. He seemed at times to look at life through distorted lenses, but the view was always complete and always amusing. He watched the life of men and of nations as one watches a play, and he commented upon it all — vindictively, sometimes, but always entertainingly, and we thanked him for that though we might yet be sensible of the fact that his view was distorted by a sense of personal rather than evident grievance.

All this has been particularly visible in his editorial treatment of Mr. Cleveland and of Mr. Low. Nor was it editorially alone that they came in for castigation. The same spirit was carried into the local columns of the paper, and every possible chance was utilized for making the men and their movements ridiculous. If we did not agree with the views we admitted their artistic treatment. If the expressed ideas became too pertinent or too evidently truthful — if the truth became cutting, then we put the *Sun* away and some of us came to dislike the man who saw too clearly. That was why Mr. Dana came to be more genuinely loved and more cordially hated than any newspaper man the country has ever seen.

But it is not necessary to dwell upon this side of the man's character. All that is known. So is his history — his work during the war time when his clear sight and quickness of action in any amazement did many things toward the making of history, things, too, which have never been credited to him, but which he did, none the less, and which helped to make the country he loved the United States she is today.

We would speak here of another phase of his many-sided character. In all his life he fought always for the intimate working of hand and brain. He believed not at all in the machine-made, either in the editorial or mechanical departments of his great newspaper. He made his paper individual. It kept to its original traditions with something which came near being a money-losing pertinacity. He fought the introduction of the typesetting machine because he believed that the setting of type by hand carried with it something like the individuality which goes with a letter written by hand. He disliked the syndicate idea of making all Sunday papers look alike. He made his own different by making each separate story bear the stamp of personality.

He disliked the idea of advertising a man at the expense of the matter he produced. He thought that a story should be printed because within itself it carried sufficient weight to make it attract attention. He believed that if the story would not do this no addition of a name, however celebrated, could add one iota to

its interest or importance, He believed that a newspaper man should have no name outside his own office in the sense of the modern "signed article," but that a man's work should speak for itself. In a word, he found the work of a newspaper man a trade, and he raised it to a liberal profession.

Such a man was Charles A. Dana. Carrying within himself the indomitable spirit of the old heroes — something of the spirit of Sir Richard Greenville and Cloudesley Shovel — he was a born fighter. This paragraph from Stevenson, though it was written about some other men, might well have been said about Charles A. Dana :



Copyright, 1895, by B. J. Falk, N. Y.

CHARLES ANDERSON DANA.
Late editor of the New York *Sun*.
Drawn by Jules M. Gaspard, of the Chicago *Inter Ocean*, especially for THE INLAND PRINTER.

Almost every person, if you will believe himself, holds quite a different theory about life from the one upon which he is patently acting. And the fact is, fame may be a forethought and an afterthought, but it is too abstract an idea to move people greatly in moments of swift and momentous decision. It is from something more immediate, some determination of blood to the head, some trick of the fancy, that the breach is stormed or the bold word spoken. I am sure a fellow shooting an ugly weir in a canoe has exactly as much thought about fame as most commanders going into battle ; and yet the action, fall out how it will, is not one of those the muse delights to celebrate. Indeed, it is difficult to see why the fellow does a thing so nameless and yet so formidable to look at, unless on the theory that he likes it. I suspect that is why ; and I suspect it is at least ten per cent of why Lord Beaconsfield and Mr. Gladstone have debated so much in the House of Commons, and why Burnaby rode to Khiva the other day, and why the admirals courted war like a mistress.

And that, it seems to me, is why Mr. Dana did the things he did. Sometimes they seemed inexplicable. There surely was no thought of fame. It was just a trick of the fancy, a sudden turn of events, a determination of blood to the head—and back of it all a spirit that loved battle and the idea that he wanted to do what was done on the instant.

Because of this he made friends who loved him and enemies who hated him. So did Wellington and Nelson and Grant and Lincoln. So do the rest of us — only we don't do it so well.

Written for THE INLAND PRINTER.

ELECTROTYPING — MANAGEMENT OF BATHS.

NO. VII.— BY C. S. FARTRIDGE.

THE acid copper solution is not difficult to manage and may be kept for years in constant use by adding from time to time a little of one or the other of its constituents as may be needful to make good the loss occasioned by various causes. This loss is principally by evaporation, and by simply adding a few pints of distilled water the solution may generally be restored to nearly its original proportions.

Under ordinary conditions the copper withdrawn from the bath and deposited on the cathode is not fully replaced by the anodes, and it is necessary, therefore, to enrich the solution occasionally with a little sulphate of copper, which may be done by suspending just under the surface of the solution a few pounds of the crystals in a cheese-cloth bag. A reduction in the content of copper in the bath from this cause always produces a corresponding increase of free acid. Should the content of acid become excessive, it may be neutralized by the addition to the solution of a little carbonate of copper.

When the anodes are larger than the cathodes — or when, as may happen, a number of anodes are left in the bath, connected with the current, while molds are being prepared for the depositing process — the quantity of copper dissolved will exceed the quantity deposited, resulting in undue concentration of the solution. This condition will be indicated by a tardy formation of the deposit and the production of a shell of brittle and crystalline character. Moreover, a dense solution, unless continuously agitated, is apt to produce streaky deposits. An excess of copper is further indicated by

the formation of crystals of sulphate of copper on the sides of the vat and sometimes on the anodes. When such conditions appear, the obvious remedy is to dilute the solution with water. However, the addition of water to make good the loss caused by evaporation is usually sufficient to remedy any excess of copper without further dilution.

A quiescent solution always becomes more concentrated at the bottom than at the top of the vat. As a result of this condition the lower portion of the anode will be dissolved less freely than the upper on account of the increased resistance ; but, on the other hand, the copper will be deposited more rapidly on the lower portion of the cathode where the largest quantity of metal is in solution. For the same reason that portion of the cathode which is suspended in the heavier strata of the bath is apt to become covered with nodules or excrescences which are more or less annoying and wasteful. This difficulty may be minimized by stirring the solution occasionally with a wooden paddle, which will temporarily equalize its density. The bath should not be stirred while in use, particularly if old and dirty, as the impurities which will have settled on the bottom of the vat would be likely to lodge on the work and cause holes in the shells. Some electrotypers are content to stir the solutions once a week, usually on Saturday evening, thus giving the bath thirty-six hours in which to settle; but, unless very dirty, it is advisable to stir it as often as every twenty-four hours. When a bath has become so dirty that it cannot be agitated without danger of injuring the work it should be filtered.

The temperature of the bath should be kept between 65 and 75 degrees Fahr. At 65 degrees the best quality of copper is produced; but the quality is not seriously impaired by raising the temperature ten degrees, while the rate of deposition is materially increased. Baths located in a room not heated at night may be provided with a coil of lead pipe through which steam may be circulated and the temperature increased thereby as desired. Deposition always proceeds sluggishly on cold mornings, unless some provision for warming the solution is made. It is always desirable to keep the baths in a room separate from the molding and finishing departments in order to protect them as far as possible from dust and flying particles of metal. It is also a good plan to keep the vats covered when not in use.

The anodes should be daily removed from the solution and thoroughly cleaned from the slime which accumulates on them, and which has the effect of partially insulating them.

What has been said regarding the general care of the copper bath applies also to the nickel bath. An

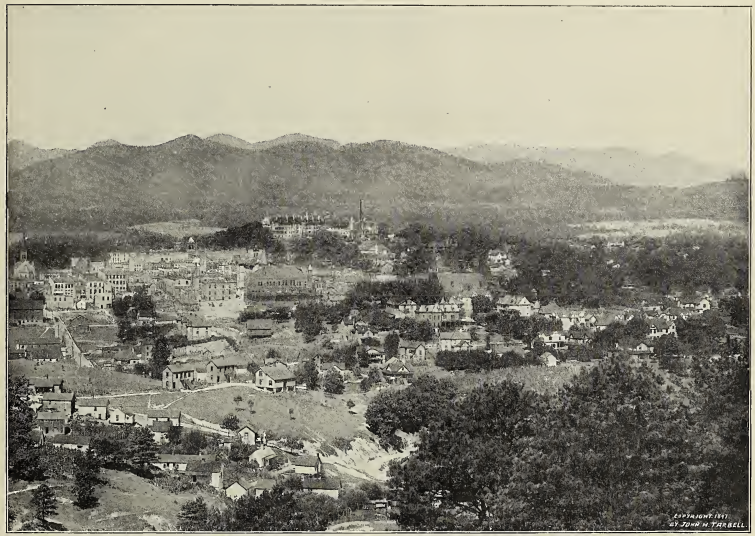


Photo by John H. Tarbell.

CITY OF ASHEVILLE, NORTH CAROLINA—"THE LAND OF THE SKY."

occasional addition of water to restore the loss occasioned by evaporation is imperative, as is also the addition of a few crystals of nickel salts from time to time if the bath becomes impoverished.

Brass and iron baths are more troublesome than either copper or nickel. The brass bath requires frequent building up, particularly if not in regular use. As brass contains a larger proportion of copper than zinc, the copper in the bath becomes first exhausted, and sufficient carbonate or cyanide of copper, according to the constitution of the bath, must be added to restore the proper proportions. Cyanide of potassium must also be supplied when the action of the bath becomes sluggish and no bubbles are observed on the cathodes. When, however, there is a vigorous evolution of gas it is an indication of an excess of cyanide, and a slow deposit under these circumstances would be remedied by the addition of the metallic salts. A deposit of light color would indicate a want of copper in the solution, and a dark color a lack of zinc. However, the color is not a reliable guide, as it may be caused by a variation in the density of current employed. A weak current would deposit more copper than zinc and would give its color to the deposit, while a strong current deposits both metals in their proper proportions. Constant watchfulness is required to keep the brass bath in good working condition.

The iron bath is even more troublesome than brass and less certain in the production of satisfactory deposits. Owing to its tendency to oxidize, the bath must be frequently filtered to insure uniform deposits. For the same reason it should be kept under cover when possible. The surface of anodes exposed should always be seven or eight times greater than the cathodes.

(To be continued.)

Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.*

NO. VIII.—BY ERNEST KNAUFFT,

Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts.

IN our illustration by Dagnan-Bouveret we find most interesting indications of how an artist works; and this head may serve as a connecting link between the chapter on outline and the one on shading. The hat is a beautiful piece of outline drawing, which, however, was not meant for an outline drawing. It is simply to serve as the placing of the hat, which would afterward be shaded as are the face and mustache. The eyes, nose and mustache were first outlined in this way, and you will recognize, I think, that this is the same kind of drawing as that of which we treated in our first chapters, though, of course, the hat is not all in one plane.

But before you can thoroughly appreciate the drawing of the face it is necessary that I should explain a little further the study of drawing as it is taught in the art schools. This I will do with the help of the Lœwe-Marchand cut. In this, we see the method pursued in almost all art schools the world over: a method based upon cast drawing. It is found from experience that students learn from a plaster cast, which is white, to see form more prominently than from natural objects; and it is found that the best results are got if the students are taught to see the big shadows of an object rather than the multitude of minor shadows which may be seen upon close scrutiny. So the student is told not to look for these minor shadows, but to half close his eyes, and stand a good distance away from the object, say three times its height, and look for the form that he sees when the object becomes to his half-closed eyes



STUDY OF A HEAD, IN CRAYON OR PENCIL, BY DAGNAN-BOUVERET.
Showing method of sketching the outline of a hat.

nothing more than a mass with a light and a dark side. You can imagine that after a person has learned to get the effect of a hand and a foot, as in the illustration last month, by merely noting the shape of the one big shadow, that it is not difficult for him to go farther and put in the minor shadows by opening his eyes and examining the object more closely; and that when he has learned to do this for several months, or perchance several years, in the antique class, and then for as long, or longer, in the life class, that he has become so sensitive

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to seeing shadows that it is not difficult for him to discern them upon anything and everything. Now, that is the secret of the beautiful drawing of the mustache in the Dagnan-Bouveret drawing. The beginner draws the hairs of the mustache, and tries to get his effect in



CHARCOAL DRAWING.
Portrait of M. X., by Lœwe-Marchand.

This drawing was doubtless made on a sheet of charcoal paper, possibly gray in color, and was then photographed for the direct process; and then, in order to indicate the gray paper, the photo-engraver tinted the zinc plate with a Ben Day film, which gives the stipple result. The cross lines in the corner indicate that after the artist made his study he wished to enlarge it upon a canvas preliminary to painting, which was done by covering the drawing with squares and adding a diagonal to the same. These squares and diagonals were repeated on a larger scale on the canvas and the drawing enlarged freehand by placing the different points of the original in the corresponding triangles on the canvas. This method of enlarging drawings has been used for five thousand years.

that way; but you cannot by drawing the pelt of a fox on a barn door get the effect of one with a real live body underneath it. The result in this drawing is due entirely to Dagnan-Bouveret's sensitiveness to light and shade. The lines, which the casual observer would take to be the hairs of the mustache, are really the shadows thrown by the groups of hairs as they part here and there. It is true that if he were etching this head or drawing it with a fine pen, he might in finishing it put in a few hairs, and even Albrecht Dürer would sometimes get a good effect by drawing the hairs of the mustache or the curls on a head. But in nearly all modern work, the hair, mustache or beard is considered as a mass receiving light and shade, and is so treated, there being no great difference between the golden hair of a child and the white hair of an old woman.

In the beautiful study by Gaillard we see the shape of the skull under the woman's hair, and there is a very great difference between the part that is in shadow around her ears and the part that is light on the top of her head. This does not mean that the hair was gray on top, and black around the ears, but it means that the light struck the hair on top, while it did not strike it on the sides.

Now, if you can give yourself the time to study from the cast, or even from simple pasteboard boxes, so that your eye will become sensitive to these graduations from light to dark, you will soon realize that, while in your drawing for printing you may never in a hundred years' practice draw anything so delicate as the Gaillard, yet in your simplest drawings you may put in practice the theory upon which it is made. For example, if you are drawing an old woman's head, even if you only use four or five lines to represent her hair, you will not press upon your pen when you are doing her hair on the top, but



STUDY FOR THE PORTRAIT OF MME. R.
By C. F. Gaillard.

you will press upon it when you come within the region of the ears; and that pressure, though it will not represent hairs, nor the actual value of the shadow, will yet give *the difference* between the light on the top of the head and the shadow behind the ears, and this will suggest to the educated eye the roundness of the cranium.

Now we reproduce the Watts drawing, and are very much pleased to contrast these two drawings. The one is almost as finished as it can be, the other slight; yet I want you to realize why I recommend this slight drawing to printers and tell you that it is artistic. It is so because in the very heavy lines that you see in the ear, beard and coat there is knowledge of modeling. The artist knew his business just as Gaillard did, and every time he put down a blotty line it was meant to represent the presence of a shadow. This face is from a photograph, hundreds of delicate tones have been left



GEORGE FREDERICK WATTS, R. A.

An English newspaper cut—from *Tit-Bits*, artist unknown. An excellent example of newspaper work. Note that the skull-cap is not represented partly gray and partly black because the artist meant to indicate a cap that was one color in front and another in the back, but he meant to show the rounding of the cranium, just as Gaillard did in varying the tones in the hair of the old woman.

out; and the white hair of the beard is modeled with nothing but thin and heavy lines while the shadows of the photograph were delicate gray tints! A clever penman drawing from a photograph uses darks which the uneducated eye will take to be arbitrary blackening of the drawing, but which an artist knows is the result of intelligent observation.

Now, in the Gaillard drawing you see a very delicate line running diagonally from the wing of the nose almost to the corner of the lips. This is called the naso-labial line, and is found in every old face. I say again, that though you work for one hundred years as a printer you would probably never draw a delicate line like this. But if you should make studies in pencil and realize that this line is typical of old age, you would be able to put it in such a drawing as the Watts (the artist has used two lines to represent it), where, you will notice, it comes down about as far on the lower lip as in the Gaillard, and you would realize why it was left out in the Dagnan-Bouveret and Marchand drawings.

This chapter should be exceedingly interesting to you as indicating two things—one discouraging and the other encouraging. First, that when students of art have the opportunity to work so beautifully, as in the Bargue-Gérôme studies, and afterward from life, as in the Gaillard, they needs must see more than you do, and you must not expect to equal them if you, a busy printer, can only practice a few evenings a week. Therefore you should not attempt subtile renderings like the Gaillard, but should confine yourself to simple means. On the other hand, when I tell you that this is about all the study there is gone through with in an art school (I say about all, for besides blocking-in, students learn a good deal about values; this we shall treat of in a succeeding chapter) it should be interesting to you to realize that if you will simply train yourself to see light and shade by drawing a pasteboard box like the plinth in the foot studies given in September, and then afterward draw from life, so as to see that hair is darker in shaded portions than in light ones, and that in an old person the naso-labial line is marked and shows darker than the cheeks, you will, when copying a photograph for your paper, no matter how roughly you work, be able to indicate the shadows in the hair and the dark naso-labial line, as in the Watts portrait. This, I say, should encourage you, and it is the only way for you to learn to draw.

(To be continued.)

Written for THE INLAND PRINTER.

THE PROPRIETOR BECOMES A TOURIST.

NO. VI.—BY ARTHUR K. TAYLOR.

THE first word heard from Isaac Longwood, the proprietor and founder of the office, was that his spirits and health had so far improved during his sojourn in the country, that splitting rails and other light occupations were not sufficient to entirely engross his attention, and his mind reverted to his former occupation and surroundings; so one day he wrote to me, saying that I might expect to see him back for a short visit at some early date. Such a message was not entirely unexpected, and I therefore set to work to make as good a showing as possible for the short time that I had been in charge.

The rival office in the town, with which I had had some dealings, published the only paper in the town—a weekly. Using some of the new type that had just been added to the plant, a four-inch double column advertisement was set up and taken over to the office of the weekly with an order for its insertion for two weeks. The mild sensation occasioned by its appearance was not confined to those who published the sheet. More than

one subscriber turned to the top of the editorial page to see if the management had changed hands.

Neat and attractive announcements were sent to all the business houses in the town, as well as to those in that part of the surrounding country which might prove available territory from which to draw custom. While the appearance of the announcement was decidedly up to date, it was not neglected to mention that the office was founded in 1843. Many folks who received the folders, and who were not very familiar with the town, not having lived there, marveled greatly that they had never heard of the office before; and while they felt sure that an office which had been running for such a long time must surely amount to something, yet with all that they couldn't just quite place it, and resolved the next time that they were in town that they would keep their eyes open for the establishment. The bronzed hand press never failed to attract the notice of such, and was a potent factor in eventually getting the people inside the office.

Another time, shortly after the announcements were sent out, I had a photograph taken of an old landmark familiar to everyone in town — a fine old tree with a seat encompassing its base, and an old colored character, almost as well known, asleep on the bench. From this photograph a good half-tone was made, with a very fine screen and with vignetted outline. This was printed on the first page of a four-page folder to fit a No. 5 baronial envelope, and on the third page of the folder was printed a request for the public to look into the merits of the office doing that kind of printing of which the folder was a sample, at the same time soliciting a share of their patronage. A special point was observed in getting up this folder, to have the text short and concise, and to allow for a good margin both around the type page and around the cut, with a marked absence of borders and gingerbread ornamentation, that the result might be chaste and simple. These folders were mailed in the same manner as the announcements, with the result that within the next few days many called at the office to ask for additional copies of the folder, in order to send to distant friends to whom the original of the picture was familiar. In this way many a prospective customer was made familiar with the location of the office, and had come in touch with its manager, and I need not say that no effort was spared to make a good impression, whether on the prospective customer or on the press.

A comprehensive line of samples of paper, card stock, ruled goods, programmes, folders, and in fact everything in the line of samples which a well-equipped office acquires, was secured from the dealers in such supplies, and as samples generally (with the exception of those of the printers' own work) are attractively put forth, the result was encouraging to those in search of something up to date. Those who had no ideas as to what they wanted before they saw the marvelous array of samples were so befogged after looking over them all that they were usually glad to pick out just about what the genial attendant suggested, while those who had ideas as to what they wanted, in most instances saw what they most craved, and thereupon rejoiced and left their orders.

But be it remembered that before any small sample was so much as placed upon exhibition, it was priced in several different quantities for the work finished with the average amount of printed matter, so that every time a man pointed to a sample he was met by a ready response as to price, and the proprietor was not put to the painful necessity of first finding a lead pencil, and then after figuring half way around the margin of a newspaper become so confused that finally he guesses at it, and misses it with great regularity.

(To be continued.)



Photo by Sackett, Los Angeles, California.

"What will Santa Claus Bring?"

I do not want The Inland Printer stopped as long as I am in the printing business, and can get the money to pay for it. It is worth its weight in gold to any progressive printer.—*John Flagg & Co., San Bernardino, California.*



"BABES IN THE WOODS."

Specimen halftone engraving,
SANDERS ENGRAVING COMPANY,
St. Louis, Mo.

Photograph copyrighted by
F. W. Guerin, St. Louis.

THE INLAND PRINTER.
A TECHNICAL JOURNAL DEVOTED TO THE ART OF PRINTING

[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, Editor.

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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

Two Dollars per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

Subscriptions may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

The Inland Printer may be obtained at retail, and subscriptions will be received by all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, 54 Farringdon Road, London, England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.

A MERRY CHRISTMAS.

COMING before our readers so early in the holiday season The Inland Printer feels a little diffident in offering the usual Christmas greetings, as one who has arrived long before the festivities should begin. As we shall not again appear, however, until the time for good wishes will have passed, we must take this occasion to thank our readers for their cordial support and appreciation, our advertisers for their liberal patronage, which we have endeavored to make profitable to them, and the gentlemen who have so ably conducted the various departments of the paper. Last, and by no means the least, the editor offers his appreciative sympathy and very hearty thanks to the gentlemen of The Inland Printer composing rooms and proofroom, who have struggled manfully with the editorial manuscript, and whose taste and skill have done so much to make this journal so worthily representative of the art. With the most cordial acknowledgments to all, forehanded as we are in all things, may they be blessed with a Merry Christmas and a Happy New Year, and many more to follow.

DEPARTMENT ON ESTIMATING AND KINDRED TOPICS.

ELSEWHERE in this number of The Inland Printer will be found a department devoted to the consideration of estimates for printing, etc., and of criticism of methods of making them. The large number of letters which have been received from time to time from printers who desire information on these subjects has shown the managers of this journal that proper space devoted to estimating and similar topics would be well received by a large class of inquirers. The department now introduced, in accordance with this belief, is under the charge of Mr. Joseph J. Rafter, well known in the printing trades and a gentleman of many years' practical experience, and at present engaged in the active work of which he writes. Printers and others are invited to avail themselves freely of the advantages of this new department, which, we are assured, will be of as great importance and value as any feature of The Inland Printer.

PRINTING OFFICE INSURANCE.

EXTRA-HAZARDOUS insurance rates are the vexation of the careful printer, who feels that he is being made to suffer for the carelessness or ignorance of others. The insurance people fix their rates on the average risk of fire, and the slight discrimination allowed for automatic fire apparatus only serves to aggravate the sense of injustice in the mind of the proprietor of a printing plant conducted on modern plans. It is the small, dark and dirty printing office, a relic of a past age, surviving amid the progress of the art, an hourly menace to health and a fire trap of the worst description, that does much to keep the rates of printing office insurance on the extra-hazardous list. There is, of course, much truth in the assertion that the inflammable

oils used for cleansing purposes in printing offices are a great risk, but a better understanding of the alkaloids will no doubt produce a cheap substance that will take the place of benzine, kerosene and other inflammable substances, and when the use of such non-inflammable cleansing solutions becomes established we may see a sensible reduction in the rates charged for insurance to the printing trade.

CHANGE OF MANAGEMENT IN NEW YORK OFFICE.

ON November 1, 1897, the management of the New York office of THE INLAND PRINTER was placed in charge of Mr. George E. Lincoln, vice Mr. Edmund H. Morse resigned. In securing the services of Mr. Lincoln THE INLAND PRINTER has reason to congratulate itself as well as its patrons, an acquaintance of years having proved Mr. Lincoln's practical experience and administrative ability. In the severance of business connection with Mr. Morse the most amicable feelings are maintained toward that gentleman, whose ability and uniform courtesy has made his connection with THE INLAND PRINTER at once profitable to this journal and agreeable to those associated with him.

THE CAMPBELL COMPANY PRIZES.

BY the time the present issue of THE INLAND PRINTER is in the hands of readers, the third contest of the series of prizes offered by the Campbell Printing Press and Manufacturing Company for superior presswork will have closed. From its inception THE INLAND PRINTER has strongly advocated all measures looking to the encouragement and fostering of craft pride in the printing trades. The generous offers of the Campbell Company are so much in accord with the best interests of the trade, and show also such indomitable enterprise, that their importance to pressmen as a stimulus to good work cannot be overestimated. The publicity given the successful competitors, as we have before pointed out, is more valuable even than the handsome prizes. Further, the value of the advertising extends itself to the employers of the successful competitors. The employers should not be satisfied with the mere gratification over their employes' success, but should, if alert to the value of the matter to them as employers of mechanics of such excellence, make the occasion one of publicity for their own advantage by advertising the success of the men in their employ as an evidence of their ability to give the public superior work.

UNJUST COMPETITION.

AN employing printer writes to this journal from a town which it is not necessary to name, and asks the following questions: He says: "There is a movement among the employing job printers of this city to adopt a scale of prices on jobwork, not only commercial but all classes of work. In case of big jobs it would be necessary to figure together and bid alike. Do you think this plan is a good business policy, as it would tend to drive much business from the city? Do you not believe competition to be the only true business policy? Again, do you not believe a large customer is entitled to lower prices than an occasional customer?" There is much food for reflection in these questions. THE INLAND PRINTER does not apprehend that any other than a comparative standard scale is practical. If the printers are disposed to be honest in their bids for work, the standard scale is a good check upon that class of customers who claim to have obtained better prices from one printer as against another, simply lying to beat the printer they desire to do the work. We judge that an organization among the printers is useful to scotch concerns which will do anything to hurt their rivals, even to the extent of losing heavily on work taken at half what other printers would do it for. It is an open secret that many of these houses on being advised by a would-be customer that so-and-so will do the work for, say, $500, will say, "Well, we can take it for $250." If the printers can combine against this sort of competition, we do not think there is any danger of driving the trade away, but they must reckon with their influence on the paper houses, type founders, press builders, and others who sell to printers. The secretive juggling with credits to the detriment of smaller houses is something in the line of unjust competition that associations of employing printers, if they work together honestly, can do much to remove. No printer fears healthy competition, and it is true as it ever was that "competition is the life of trade." The printing trade is not suffering from competition. That term is a misnomer for the procedure. Assassination would describe it better. A large customer is certainly entitled to reasonable consideration as against the occasional customer, but neither the printer nor any other business man has a moral right to discriminate unjustly to the disadvantage of the small consumer. THE INLAND PRINTER readers may have views at variance with the above, and if so we would be pleased to hear them.

CONCERNING CREDITS.

THE homely fable of the man who killed the goose that laid a golden egg every day in order that he might get them all at once, and by his greediness lost his treasure, is peculiarly applicable to the business men who supply the printing trades in the eagerness with which they are willing to grant extravagant credits to the large printing corporations — the cormorants of the trade. Some recent developments of the rapacity of the large printing houses, equipped on credit for enormous production, should convince paper dealers, press builders and others who sell to printers that they are slowly strangling the "golden goose." By their complaisance, they aid and abet the equipment of large plants in small towns whose councils subsidize, give grants, freedom from taxes and what not to the projectors. With this leverage, the octopus sends its tentacles far and wide, and in its greed gathers more cut-price trade than it can digest. When financially sick with its effort to do all the trade of the country, who comes to

its aid with extensions of time and other assistance but the men who have had their profits out of the legitimate trade. The flagrant wrong done to the printing business by those who should be its conservators and who have the power to be such, is evident, and should insure a reform. As a matter of self-interest alone, this credit-mongering is surprising in men of business experience.

BIBLIOGRAPHY OF THE PRINTING AND ALLIED TRADES.

TEXT-BOOKS on the printing and allied trades are not, as a rule, kept in stock to any extent in the book stores in the smaller towns and cities, and hence THE INLAND PRINTER has for many years been made a bureau of inquiry by those desiring to purchase publications of which they knew but the title. A tentative effort was made some time ago to compile a list of the standard text-books and publish it either monthly or at certain intervals, adding thereto new text-books as they might appear. Owing, however, to the languid interest of publishers in the plan, and the pressure of other business, it was held in suspense, until now a systematic effort will be made to provide readers of THE INLAND PRINTER with a classified list of the modern books in the graphic arts, with prices. Attention is directed to the list published on another page in this issue. Readers will confer a favor by calling the attention of the editor to any desirable works that may be omitted from this bibliography.

APPRENTICES AND FUTURE PRINTERS.

NO small responsibility rests upon the employer who accepts the services of boys with the understanding that they shall be taught to be competent workmen. There is altogether too little attention on the part of employers to the care of the education of apprentices. It is not to be expected that boys will show a proper knowledge of what is best for their own interests, and the neglect of apprentices by employers is not only a moral wrong but is a positive injury and menace to the trade. The foreman of a large printing house in the East writes THE INLAND PRINTER as follows:

"The foreman of any department of a printing office should, by all rules of reason and expediency, be a practical man and a good workman. He should be one who, having started as an apprentice, has risen from the ranks by sheer force of character and ability. That other considerations than these sometimes weigh with those in authority in choosing a foreman is too often the case, but they are all mistakes — and likely to prove expensive ones — unless the man chosen possesses also the qualities of an expert workman, having the details of the business at his fingers' ends, and of a clear-headed executive, ready to grasp a situation quickly and act intelligently, with forethought and without undue hesitation.

"One sometimes hears it asserted that men of this stamp are becoming rare in the trade and that the standard of workmen is decidedly lower than it was a few years ago. Whether this be true or not, there certainly are a number of half-educated printers being turned out annually from our offices. Where shall we look for the root of this evil and where for the remedy? One very important factor in this result, if not the actual cause of the trouble, is to be found in the neglect of our boys. There is hardly another business in which the apprentices are allowed to "run wild" to the extent that they are in the printing trade. The youths are hired primarily as errand boys and largely kept running on messages. When they are in the office, however, the foremen are too busy to attend to them, except so far as to see that they are kept employed. They do not take the trouble to educate these boys or to show them any of the thousand and one details of the business, seeming to forget that these same youths will one day join the ranks of journeymen, and that we must eventually look to them to maintain the standard of the trade.

"What the apprentices do learn they pick up to a great extent themselves. If the youth be smart, he questions the workmen, investigates for himself, perhaps pies a case or two, and, in spite of neglect, becomes a good printer in time; but if stupid, lazy or indifferent, will drift along as best he may, doing what is required of him in a slovenly or slipshod manner, loafing when he gets the chance, and at best getting a very crude and insufficient knowledge of the trade, because no one has taken enough interest in him to awaken the dormant ambition and smartness of his composition. This laziness and indifference grows with years, and hence some of the printers (save the mark!) that we meet nowadays in our modern offices.

"Thus, it will be seen that many of our best foremen have become so in spite — rather than because — of the education they have received at the hands of their trade *alma mater;* and other men, who might with proper instruction in their youth have been made competent and good heads of departments, have degenerated through neglect into worse than poor printers.

"Of course, it must be granted that there are boys of whom it would be impossible to make printers, no matter how carefully taught, but these exceptions are rare, and the average apprentice, with a little care and attention, can be trained into a good workman. Nor does the writer mean to say that every apprentice is fitted to take charge of a department eventually; that requires special gifts. But what he does claim is that in many cases these talents are lost to the trade through neglect, the same as a member of the body will waste away if not exercised and developed.

"It, therefore, would seem good policy for employing printers to see to it that their heads of departments devote a little time to the cultivation and education of the youths under their supervision, either by watching over them, or by deputing some employe to spend a few moments occasionally in instructing them, when not too busy. This eventually would be found of incalculable value, for the result would be a higher grade of workmen in all branches of the printing trade."

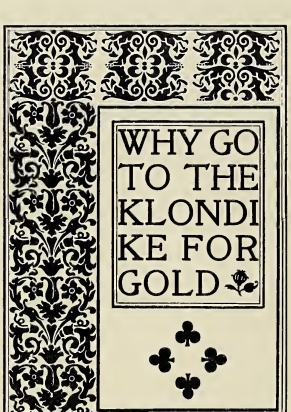
Decorative Booklet Covers

By P. Wilbur Shoop.

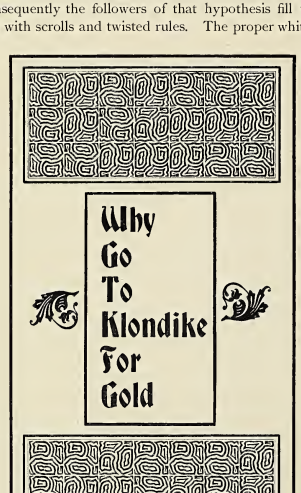
SIMPLICITY — well-proportioned plainness, if you please — is at once the key to all beauty, both in nature and art. "Beauty unadorned is adorned the most," if it is an old saw, well expresses the mysterious power of art. It might well be changed to "Beauty unadorned *is* adorned the most," if such an expression is allowable. Strength and virility always supersede over-elaboration. All the borders and ornaments in an entire foundry, if not correctly handled, cannot produce an artistic effect. A few simple brass rules, if handled with dash and knowledge, are immeasurably superior to scrolls and filigrees in unknowing hands.

The apostles of the curve tell us that there is no beauty in a straight line; that nature always creates curves and abhors a straight line as she does a vacuum. Consequently the followers of that hypothesis fill their jobs with scrolls and twisted rules. The proper whiting-out of a job, together with correct balance, are the two essential points in a good example of composition, be it either a pen or a type design. All the type may be new, and the borders up to date, but if these features be not observed the result is sure to be mawkish.

A printer friend of mine was bewailing, the other day, the uncrossable chasm between the artistic pen creations of our designers and the type design. But really there is little difference in them, and each one copies from the other. The designer creates anew, each time he draws, the characters with which he works; the compositor has them already created for him and he only readjusts them. The pen artist may have more latitude in his work, but if the compositor be an intelligent one, the artist may have to look well to his laurels, thanks to the type founder's skill. With the type and borders found now in every well-appointed office, designs can be readily constructed that rival any creation the pen artist may construct.



No. 2.



No. 4.

In accordance with that view, I have set up a few examples of designs for booklet covers, taking the subject matter from a booklet we recently printed. None of them are elaborate, and can easily be duplicated in any shop. None of them took more than forty-five minutes for their composition.

The title-heading to this article was set in 36-point Kelmscott, with its ornaments after the word "Decorative." The border is one of Barnhart's designs, and the rose ornaments are from the series of Inland Art ornaments. Designs of this class are easy of execution and possess unlimited possibilities. The initial design

is made up of 48-point Extended Woodward, with Inland Art ornaments.

Design No. 1 is intended to imitate a book-cover. The matter is set in 18-point Racine, with Barnhart's Shamrock ornaments. The leaf ornaments in the body of the design are those accompanying 12-point Kelmscott. A 12-to-pica rule is placed around the inside panel, a 6-to-pica around the next, and a 3-to-pica around the outside.

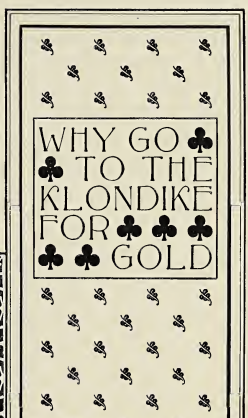
No. 2 is an imitation of an old English title-page. The type is 24-point Kelmscott, with Kelmscott ornament following. The heavy massed ornaments are part of Barnhart's Combination No. 9.

No. 3 is a simple page. The type is 24-point St. John. No. 4 uses the same panel as No. 3. The ornaments to either side are 36-point Kelmscott. The massed border at top and bottom is one of Barnhart's. The chief factor in these two designs is plain brass rule.

No. 5 is set in 24-point St. John. The wreath is from the Garland ornaments. The massed ground is composed of ornaments from Barnhart's Combination No. 9. The tailpiece is made of Inland Art ornaments and the Inland's Bird border.

These designs are all practical and can be used with entire profit in shops possessing even a meager allowance of material. Countless similar ones can easily be devised.

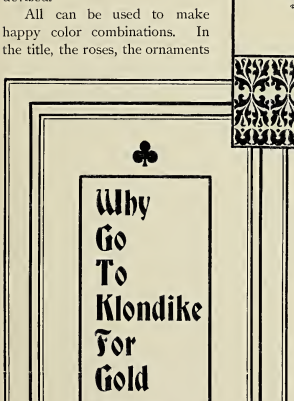
All can be used to make happy color combinations. In the title, the roses, the ornaments after the word "decorative," and the initials "D," "B," "C" may be run in some light color, preferably red or yellow, with the border, the remainder of the type and the leaves in blue or green. A very harmonious effect is thus obtained.



No. 1.



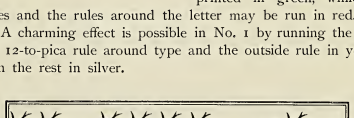
No. 5.



No. 3.

In the initial, the letter "S" and the leaves can be printed in green, while the roses and the rules around the letter may be run in red.

A charming effect is possible in No. 1 by running the type, the 12-to-pica rule around type and the outside rule in yellow, with the rest in silver.



Typographical Tailpiece Design.

No. 2 may be printed to advantage with the outside rule, rule around type, and initials to words in green, and the remainder in a rich, deep, photo-brown.

Nos. 3 and 4 present a good opportunity for a harmonious color scheme by running the alternate rules in different colors,

and No. 5 can be made quite pretty by printing all rules in yellow, the massed part of page in brown, the wreath and type also in brown, with the flame over torch in wreath and initials to type in red.

In the tailpiece, print birds and flowers in yellow, with leaves and rule in green.

Wide latitude is presented in all of them for harmonious and delicate color combinations. Color should be used with the same virility and discretion as is exercised in the composition of the job. Always remember that in color, as well as in composition, simplicity is the key to beauty.

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. III.—BY F. HORACE TEALL.

A BOOK that says the criticised use of "advantage" is indefensible quotes the sentence, "Free trade equalizes advantages, making the advantage of each the advantage of all." It is said that "benefit," "gain," or "profit" should be substituted for the second "advantage" in this sentence, "since it is as impossible for all men to hold a common advantage (*i. e.*, to be all in advance one of the other) as it is for all the horses in the race to come in first." It is better to use one of the other words, if only for the sake of variation; but the condemnation is hasty, and misses a likely possibility of intention. If "all" really means all men or all nations, then the criticism is good; but it is at least possible for the sentence to mean all men of one nation only. The possible restricted application of "all" would make the first "advantage" more truly criticisable than the second. Each one could not have the advantage over every one of the others, while all of one nation as a whole might well have an advantage over other nations, and this might easily arise from an advantage held originally by only one person. Thus, the use of the word is not indefensible, though it is better to avoid it.

Few uses of words have been more generally discountenanced than that of the verb "aggravate" as applied to a person. One writer says this word so used is indefensible. Another says, "To say of a person that he is aggravated is as incorrect as to say that he is palliated." In Webster's Unabridged Dictionary we find the following: "This sense has been recently introduced, and, though not uncommon, is of questionable propriety." Worcester says: "Improperly used in this sense. . . . Probably no example can be cited from a book in which the writer did not intend to exhibit a merely colloquial, if not vulgar, use." Other dictionaries merely say that it is colloquial. The Century gives a corresponding definition of the Latin word from which "aggravate" is derived, thus evidencing such a use even before the English word existed, and Dr. J. A. H. Murray's large dictionary now in progress cites the word in personal application by authors in the seventeenth and eighteenth centuries. Certainly this does not indicate recent introduction in the nineteenth century. In annotating a book that tells us, "Do not use 'aggravate' for 'irritate' or 'vex,'" the author of a recent book on synonyms says: "An admitted usage, though. Chafing aggravates a wound, and it is a very natural metaphor to say that moral chafing aggravates a person." It surely is not as incorrect to say that a person is aggravated as to say that he is palliated, for the latter expression would be pure nonsense, and the former is not.

One of the most evident substitutions of one word for another is so common, even among writers noted for accuracy of expression, that it seems little likely that the fault will ever be generally corrected. It consists in saying "since" instead of "ago." With a verb in the past tense, and referring back from the present to a former occurrence, the only correct adverb is "ago"; as, "It happened two years ago," "It was two years ago," "Two years ago I went." In reckoning from the past to the present "since" is the correct adverb; as, "It is two years since I went." This difference is plainly inherent in the etymology of the adverbs, yet it is ignored by those who should know and recognize such differences instinctively. We should make just as reasonable use of the words if we reversed the error, as in saying "It is two years ago I went." This shows its absurdity instantly, because every one knows that no one says it; the other error is just as absurd in the light of reason, though not in that of usage. It is mere reckless perversion of the use of words to make "ago" refer to anything but gone or past time, or to make "since" refer to anything but present time as later than some other time. The Standard Dictionary, under the head "Faulty Diction," justifies "since" instead of "ago" when the time noted is short, but not otherwise, but gives no reason for so doing. One thing is sure — that "since" is properly subject to criticism if used in the sense of ago, and no criticism is possible if "ago" is always used when it should be.

Objection is made to the idiom "all of" anything, and it is said not to be sanctioned by the best usage. One writer says, "The *of* is always a superfluity." Sometimes it is, sometimes not. Suppose a question, "How many of them did you see?" We may answer this well enough, "I saw them all," but we answer more directly to the form of the question, "I saw all of them," as we should have to use the *of* if all were not seen; as, "I saw two of them," or "I saw some of them." We cannot say "I saw them some," and "all" in such use plainly corresponds to "some," so that in this case it is really better to say "all of them." This, however, is an exception. Generally, "all of" is not good.

"Allay" and "alleviate" are nearly alike in meaning, but not properly interchangeable, though the words are often confused. Primarily to alleviate distress or suffering is to remove part of it, or make it actually less intense and easier to bear; to allay it is almost or quite to remove it, at least for the time being.

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Dictionary definitions do not sufficiently distinguish the two words; indeed, they all treat these and several other words as exact synonyms, though no two of them are really the same in meaning. The dictionaries, however, tell more clearly in their notes on synonyms how to choose the proper word for use, according to circumstances.

A word that is used much too frequently, instead of another that is simpler and better for common use, is "allege." Probably half of the newspaper sentences with "alleged" would better express the facts by substituting "said." "Allege" is better reserved for formal statement, as implying something to be proved, and "say" is quite strong enough for mere assertion.

To allude to anything is to refer to it incidentally, indirectly, or by suggestion. It is not proper to say that we "allude" to anything that is named, so that the reference is direct. Richard Grant White said that "'Allude' is in danger of losing its peculiar signification, which is delicate and serviceable. . . . It means to indicate jocosely, to hint at playfully." This confines the word to its etymological significance, as it comes from a Latin verb meaning "play," which significance probably is now lost altogether, though its influence is felt in correct application. When a person or circumstance is actually named, it is "mentioned," "cited," or "referred to," not "alluded to."

Some writers say that the use of "almost" as an adjective is indefensible; but W. Dwight Whitney wrote "the almost universality," and even strict objectors to such use of "almost" say that the adjective "then," as in "the then President," is legitimate, though some do not allow it. One such word so used is as good as any other, though it is well to avoid all such expressions, and it is generally easy to do so.

When writers mean merely that something is expected, foreseen, or hoped for, surely it is better to say so than it is to use "anticipate" on every possible occasion. "I anticipated that," says one, meaning simply "I expected that"; and he does not express himself clearly. "Anticipate" should be reserved for occasions when there is some idea of similar action or occurrence preceding that spoken of, as when Poe said he should write a certain article if not anticipated, meaning if no one else wrote one before he did. No hard and fast line can be drawn between expecting and anticipating, so that one can always say that one word is right and the other wrong; but there are many plain cases where the long word is used instead of the other and better one. In Webster's Unabridged Dictionary we find it said that "'anticipate' is a convenient word to be interchanged with 'expect' in cases where the thought will allow." Writers must, of course, determine for themselves whether the thought will allow the interchange, but the primary significance of "anticipate" should have due recognition in determining. Thus, Goldsmith wrote the word in its best meaning in saying, "I was determined to anticipate their fury by first falling into a passion myself." Macaulay used it with the same idea of prevention by preceding action, but with a difference of detail, in saying that "the revenues of the next year had been anticipated," by running into debt. The Century Dictionary gives "expect" as a definition of "anticipate," but shows that something other than mere expectation is intended, by beginning its definition, "to realize beforehand, to foretaste or foresee."

Crabb says: "We change a thing by putting another in its place; we alter a thing by making it other than it was before; we vary it by altering it in different manners and at different times." So we do; but this overlooks some facts that are essential. We also change a thing every time we alter it, and so far "alter" and "change" are exact synonyms. We change our clothes when we substitute others, and of course we should not say then that we alter them; but when we alter clothes we change their appearance. We may say correctly either that time has altered a person or that it has changed him. An example given in the Standard Dictionary, "I altered the vases on the mantel," is not right, and one should say he "changed" them when they are rearranged, which must be the meaning in the dictionary. Etymologically, "alter" is better than "change" for making actual difference in the thing itself, for the Latin word that is altered into "alter" means to make other, and "change" primarily means to substitute something else. The present differences are purely conventional, or because of usage, but the words clearly are not always interchangeable, nor has the difference been always clearly shown.

Many writers have insisted that the proper possessive form of "anybody else" is "anybody's else," but the New York *Times* was right in saying, "Public-school teachers are informed that 'anybody else's' is correct." The phrase is idiomatically one substantive, though not written as a compound, and the possessive sign belongs at its end. Objection that "else" is not amenable to inflection is not as reasonable as it seems without close thought, because it is not that word alone that is in question, but the whole phrase. "Else" means other, and "anybody's else umbrella," for instance, is simply a clumsy substitute for "anybody's other umbrella," while "anybody else's umbrella" plainly connects "else" with the word with which it belongs in sense. Of course the same reasoning applies in the case of any similar pronominal phrase.

(To be continued.)

THE OLD GREEN STAMPS.

We are going to have the old green stamp again. The Secretary of the Treasury and the Postmaster-General, after consultation with the President, have decided to change the color of the 2-cent postage stamp from carmine to the shade now used on government notes. The Government, it is said, will save $10,000 a year by printing the 2-cent stamps in green, as ink of that color is less costly than carmine. The public will be glad to see the familiar color once more. It will recall the time when it took 3 cents instead of two to send a letter.



"MY SWEETHEART."

Plate by
GRAND RAPIDS ENGRAVING COMPANY,
Grand Rapids, Mich.

Duplicate plates for sale.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

GOOD ESTIMATING AND "THE OTHER FELLOW."

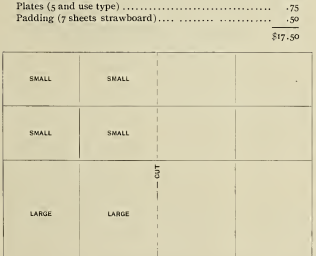
To the Editor: HARTFORD, CONN., October 20, 1897.

As a comment upon the article, "Competition for Printing in Chicago," I desire to offer a suggestion. It may serve some purpose to some of our leading large printers and also the smaller ones. It is painful to note what some printers say when "the other fellow gets the job." Without any thought or consideration the beaten one advances the idea that "he will lose money," often "he will have to close up," or "he can't pay his help," etc. If this printer would spend the time given to this talk to looking into the matter, laying out the job in other ways, it may be it would be found that "the other fellow" runs it in a way whereby he makes money, but perhaps not as much as he would if the customer would allow him to have his own way. The article referred to was a price given on 5,000 statements, 8 out folio, 5½ by 8½; 10,000, 16 out folio, 5½ by 4¼, and 1,000 5½ by 8½, but another form, or rather a change in form; printed in copy ink, ruled, and padded in 100's for $17.50, the paper to be "Old Berkshire," 17 by 22, 24 pounds. Messrs. Fountain & Co. want $25 for doing the work. The writer admits the "other fellow" is low, but he can do it and make a fair profit, and would go at it in this way: The job requires 58 quires of the paper mentioned, and for this work "seconds" will do. He buys for 15 cents and adds 15 per cent, which would be:

Paper	$12.00

Now it is ruled in full sheet, faint-lined and then "struck"; it is then cut in two and ready to print, four of the small ones and the two large ones—there's 2,500 impressions:

Presswork	3.00
Presswork (2 forms)	.75
Composition	.50
Plates (5 and use type)	.75
Padding (7 sheets strawboard)	.50
	$17.50



It is the opinion of the writer that Messrs. Fountain & Co. took for granted that the work would come to them at a fat price and figured to run four on. It may have been one of their old-friend customers, one who would stay if price was higher—but here "the other fellow" steps in and gives a price; the difference is too great to let go without looking into the matter; they ask for another estimate—it is between both; consequence, "the other fellow" gets the work, and there's fault found about the prices made on printing. Business conducted upon this principle is never satisfactory; there is always a feeling that you have not done your duty to the customer when you print one, when two is the best—for the customer and all concerned. J. J. RAFTER.

A SUBSTITUTE FOR WOOD TYPE.

To the Editor: NEW YORK, October 28, 1897.

The price of newspaper stereotype plate matter having been cut by a new concern to only 10 cents for a column of 20 inches, causes the query to be raised as to whether a substitute for wood type could not be made on this principle and sold at a profit at a much less price than the wood type. Suppose, for instance, that this plate-making concern were to gather a lot of wood type of 13 ems depth into one page and make casts from it. Their selling price for the page at present rates would be 60 cents, which certainly must cover the cost of production. Estimating 18 letters to the column, we should have 108 letters to the page, or a small fraction over half a cent apiece. The whole lot could be sawed apart for a few cents, thus producing large sizes of type for, say, about three-quarters of a cent apiece. These could be used in poster work by mounting on bases just as the newspapers use them, and by providing bases in regular graded sizes any size of type could be furnished on this principle; the printer, after selecting his line, simply setting up a line of bases to carry it. The plan seems practical, and is certainly simple, for at the price named the wood-type makers could hardly compete, for their cost of production must be much higher than that indicated here. C. C.

TYPOGRAPHICAL INCONSISTENCIES.

To the Editor: MONTPELIER, VT., October 29, 1897.

During my association with the printing business, which has covered a period of almost twelve years, I have noticed various and sundry eccentricities of typography, and principally among them have been those directly relating to type itself.

In my opinion, the type founder has marred the beauty of a line by the peculiar and disorderly construction of a single letter. Why the "hump" on the lower curl of the Jenson cap S should be so prominent, I cannot conceive, and when the Jenson italic appeared with a lower case w and y that looked as though they were "off their feet," it made me wonder where twentieth century typography was such an improvement over the times of Caxton, after all. I was somewhat gratified, however, when I found this defect remedied and a better cut of these letters substituted, as it hastened my desire to have the series added to the composing room.

In the instance, "Smith Bros.' Closing-Out Sale," which occurs frequently in a large office, the distance between the letter and the points detracts from the beauty of the display. Why not cast the apostrophe and the period on the same body, just to fit this case, and improve the appearance of the line?

Not wholly different from the above point is the apostrophe made with script type. In the singular possessive the apostrophe breaks the fine line which connects the letters, and in the plural it is 'way above and beyond the *s*, as though drifting through space. Could not the maker cast the point and the letter on one body, and give us a more pleasing effect? These are small matters, but to me they lessen the artistic appearance alarmingly.

In the Erratick series we are buying a good lot of metal that we don't need. If the manufacturer must put an 8-point shoulder on the 42-point size, I sincerely hope that some day he will divide the space, so that when a "quote" is used the inverted commas will not have to be spaced, in order to line with the letters.

I ordered some time ago a hundred pounds of metal furniture from one of the branches of the American Type Founders'

Company, and lined up twenty-five ems vertically and put beside it twenty-five ems horizontally, and it required a 1-point lead to make the form lift. I tried again at another branch, ordering the same quantity, and while I found it accurate enough, could not work it with the previous lot, as the variance in the sizes was too great for perfect justification. I began to believe that the point system had not altogether revolutionized typography.

While I cannot but realize that modern printing is far in advance of what it was half a decade ago, I still think that the type founders can do a great deal more toward bringing matters to a consistency than they are now doing.

E. P. YOUNG.

PATENT LEATHER CUTS, TYPE, ETC.

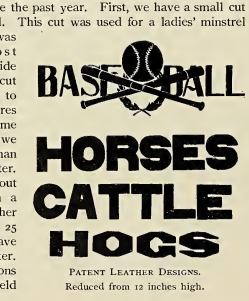
To the Editor: SHEFFIELD, ILL., October 4, 1897.

It may be an old idea, it may be a new one; whatever it is I have never seen anything in THE INLAND PRINTER about patent leather cuts, type, etc. In the office that has a large display of wood type, cuts, etc., this process of making what one wants may not be needed, and to the person owning such a plant this article will not be of interest. But I believe it will interest a great many printers, and prove beneficial to all who may try their hand at it. To begin with, there has never been a type made of wood that can be any better to impart a true letter to the paper than one of patent leather. The surface is as smooth as a mirror, and when used with type it gives clear outline of figure. The expense one will readily see is small. In any town there is always some one to make the drawings of letters or cuts, and glad to do so if they know it will be put before the public, and especially if the publisher says he will mention it. First to be done is to draw the letters of the word in the kind of type you wish it; second, cut out the letters first drawn; third, wet them and place them face down upon the smooth side of the patent leather. They will stick closely, while with a sharp knife you trace the edges and cut out the letter. When all are cut out, get a pine base ⅞ of an inch thick, and with good glue (I use padding glue) place the letters thereon and press for a few hours while the glue sets. This done, cut out around the letters where the base is high, and you are ready for business. I want to show you some of the work done in the *Bureau County Times* office the past year. First, we have a small cut of a "darkey" girl. This cut was used for a ladies' minstrel programme. It was attractive, and cost about 1 cent outside of the work. This cut is the hardest one to make, and it requires one that has had some practice. Second, we have the frog man for a baseball poster. Anyone can cut out such a man with a jackknife. The leather in this fellow cost 25 cents. Third, we have a cut for a poster. The Chicago Unions played the Sheffield Cadets here recently, and wishing to get a good attractive bill we sought our patent leather pile and set to work. The "devil" we have is an artist, Mr. Carl Swanson, and he soon had a cut for us that I think will bear criticism. It took Mr. Swanson one hour to get up this cut, forty-five minutes in planning it, and fifteen minutes in cutting it out. Here is the bill for your consideration. Next let me call your attention to the heading of this bill, "Base Ball," also to the two small balls on the bill. These are also made of patent leather. I made the heading, having a copy from an old bill, and I want to say if I can do this work there isn't another printer living but can do it also, as I am a poor hand at such business. We wanted a heading different from any yet used, and we got it—cost 25 cents. I will next call your attention to some sale bill matter, "Horses," "Cattle," "Hogs." These all come into play this winter, and are what I term good material. Last, we have the word "furniture." I saw this in a Chicago paper, and wishing it to use in an ad., cut it out, and now have the cut. Of course one can do better work with tools to work with, but this is all the work of a pocket knife. I believe many printers can add greatly to their handbills, posters, etc., by the use of patent leather.

FRED G. BOYDEN.



PATENT LEATHER DESIGN. Reduced from 16 inches high.



PATENT LEATHER DESIGNS. Reduced from 12 inches high.



PATENT LEATHER DESIGN. Reduced from 14 inches high.

MERGENTHALER PATENTS ON SLUGS OR LINOTYPES.

To the Editor: CLEVELAND, OHIO, October 12, 1897.

In the October issue of THE INLAND PRINTER there appears a communication from Mr. P. T. Dodge, president of the Mergenthaler Linotype Company, purporting to be an answer to my letter of July 18, 1897, in which I showed that the Mergenthaler patents for making a slug or linotype simply covered their process only, that the line as a "unit was not patentable," and its production by any other process is open to all.

Mr. Dodge does not refute the facts presented in my letter, but shifts the ground to "forms composed of slugs or linotypes," in an apparent endeavor to impress the trade that the Mergenthaler Company control this operation, even though they do not that of making linotypes; he cites a patent and quotes a claim from it in support of his statement, concluding his communication with the warning that his company will enforce its rights in the courts against anyone attempting to infringe their patents.

Now, I did not question this feature, nor the ability of the Mergenthaler Company to protect it, but inasmuch as Mr. Dodge has deemed it wise and prudent to introduce it, there is no harm in taking the matter up for the benefit of your readers.

This is the claim presented by Mr. Dodge: "A form for letterpress printing in page form, the same consisting of a series of independent bars, each bar having on its edge the characters to print a number of words."

Mr. Dodge says "that the validity of these claims has been repeatedly recognized by some of the best lawyers in the land"; the value of this statement will be evident from a simple consideration of the facts in the case. Admitting for argument that a form for letterpress printing made wholly of linotypes or independent type bars had not been used by the trade prior to the application and issue of this patent, then it follows that the novelty of invention consists in a form to be printed

from, made up solely of linotypes, inasmuch as forms had been made up, part linotypes and part type, cuts, etc., previous to this; it also follows that if the claim be valid, infringement of it is evaded by the simple introduction into the form to be printed from of a line set with type, and it is equally clear that a form made up wholly of linotypes can have a stereotype or electrotype taken from it for letterpress printing, and the claim would not be infringed. After the repeated boasting of the Mergenthaler Company, it must be a matter of satisfaction to the trade to know from the president of the Mergenthaler Company upon what foundation that boasting has rested, and that it has dwindled down to the presentation of a claim of doubtful validity, and which the practice of the printing industry today renders inoperative. T. C. BRINKLEY.

PROFITED BY THE SCHEME TO SAVE RULEWORK.

To the Editor: RIVERSIDE, CAL., October 6, 1897.

Allow me to thank your admirable journal, and through it Mr. R. Rees, of Keokuk, Iowa, for the "Scheme to Save Rulework," published in the September issue. While I have frequently run jobs of that character through the press twice, it never entered my head to set the two forms and run them both at once, and I never run across a printer who did. The very week that I read the article in THE INLAND PRINTER I had two jobs of that character (samples inclosed), and the time saved



Photo by O'Keefe & Stockdorf, Leadville, Colo.

CUPID.

in composition was almost enough to pay a year's subscription. Bring out the old ideas and wrinkles. Some of them are so old that they are now new. WILLIS HALLOCK.

[The samples submitted by Mr. Hallock are very well executed and exemplify the utility of the plan of Mr. Rees.—EDITOR INLAND PRINTER.]

TUDOR BLACK AND SOME SUGGESTIONS.

To the Editor: CLEVELAND, OHIO, September 12, 1897.

I note with satisfaction the suggestions of Orrville Espy in the August issue regarding improved characters in Tudor Black. The Keystone Type Foundry makes additional characters for cap H, I, M and N. Barnhart Brothers & Spindler cast a lower-case x that is an improvement, but does not harmonize with the rest of the font. It is of the same general design as the x in Sylvan Text or Schwabacher. I have an additional complaint to make in regard to most texts. While the proportion of lower case is much larger than in other fonts, the figures and caps are proportioned to the relatively small cap fonts, with the result that one must either buy an additional and useless cap font or have sorts cast to order—and you know what the type founder charges for sorts to order. Barnhart Brothers & Spindler put up a larger proportion of figures than the cap schemes call for, with Tudor Black. But the Boston Foundry's 6-point font, 15 A, 50 a, has *four each* of the figures 2 to 9!

Another thing. Why does the Dickinson Foundry cling to the mediæval practice of casting borders and florets to sets which justify with nothing on earth? I have a border (12-point Florentine, No. 159) in which the larger character is about 18½ points, while the smaller is a trifle short of 11 points. By the grace of the type founder the corners are 12 points.

Again. Cannot De Vinne lining figures be improved? The 2, in most fonts, is absurdly disproportioned. Printers would be greatly benefited by one-pound fonts of figures, with $ and period, for plain job letter carried in stock, and sold separately, the same as a cap font now is. HORACE E. CARR.

HOW TRAMP PRINTERS ARE BEING MADE.

To the Editor: BUFFALO, N. Y., September 25, 1897.

During this summer a number of young men passed through Buffalo who claimed to be operators. It is possible that the claim was good. They were well dressed, intelligent young fellows and carried union cards. They may have been twenty-one years old, but they did not look more than eighteen, and as a consequence of their boyish appearance foremen with whom they were not acquainted would not give them work except in cases of necessity; journeymen had no confidence in their ability and subbing did not come their way. They looked to be boys and did not get a chance to show whether they were competent or not.

As a result of some foreman's mistaken idea of kindness they were riding on freight trains from one town to another and panhandling for meals and lodging. They were in no danger of being sent down as vagrants because a union card is considered by the police as visible means of support. But they were going through a process which would develop the bum characteristics if anything would. The foreman who "gave them a show" at the machine before they knew anything about any other part of the business, except running a proof press, made a mistake. They should be looked after by the cruelty-to-children society. There is not the chance for a young man on the road now there was when even a fair-sized paper carried thirty case-holders.

W.

MORE APPROVAL OF THE PHOTO-ENGRAVERS' CONVENTION.

THE numerous letters published in THE INLAND PRINTER for November, giving the personal views of various photo-engravers on the recent convention at Buffalo, and the prospects and value of the association, are gratifying evidences of the vital interest of the members in the movement. The following letters, on the same lines, were received too late for publication in November:

William A. Stecher, of the Western Engraving Company, St. Louis, says: "I am more than satisfied with the results of the convention. Our experience in St. Louis taught us that if the engravers of the country could only be brought together and get acquainted, good results would follow."

Charles Heiss, general manager, the Central Electrotype & Engraving Company, Cleveland, Ohio, writes: "Among the things worthy of admiration at the convention were the earnest manner in which some of the delegates defended their opinions, and the graceful and vigorous execution of the fancy dances at Lewiston."

C. E. Bonner, General Engraving Company, Cleveland, Ohio: "It gives me great pleasure to say that our first annual

convention has proved a success in every respect; each individual engraver present has taken great interest in the work accomplished. I sincerely hope that all engravers not present will join us, so the good work may be carried on to its fullest extent."

E. N. Gray, Chicago Photo-Engraving Company: "That is the sole object of the engraver — to make a good impression, and to make plates that make a good impression. My impression is that the impression left by the impression-makers at Buffalo has been a good impression. We pledged ourselves to hold together as long as the great Niagara should flow. We hope never to be compelled to 'take water.' Long live the course."

A. C. Austin, manager, A. C. Austin Engraving Company, Albany, New York: "Lincoln once told of a little river steamboat, with a five-foot boiler and a ten-foot whistle, that every time the whistle was blown the engine would stop. The convention 'whistle' blew long and loud, and a lot of good fellows embarked on the little craft, but — how's the steam?"

JOHN SARTAIN, ENGRAVER, ARTIST AND AUTHOR.

ON the occasion of the death of Mr. John Sartain, the eminent engraver on steel, publisher, artist, author and friend of literature, Mr. Ernest N. Bagg, the well-known special writer of Boston, an intimate friend of Mr. Sartain, writes to THE INLAND PRINTER as follows:

October 25, 1897, the day after celebrating his eighty-ninth birthday, there died in the Philadelphia School of Design, of



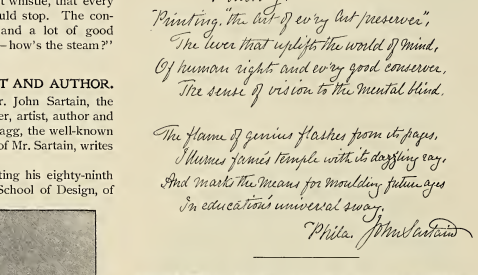
THE LATE JOHN SARTAIN.

which he was founder and vice-president, and of which his daughter Emily was principal, John Sartain, the native of London who introduced mezzo-tinting into this country, and who was honored by decorations from France, Italy, Holland, and other European powers, for his important and various services to art. He was a pupil in turn of Varley, Richter, Joshua Shaw, and De Franca. Engravings bearing his name are most valuable. *Sartain's Magazine*, which he published in 1848 and for four years following, contained many specimens of his best work. *Sartain's* and *Campbell's Foreign Magazine*, which latter he owned and issued previously, contained first publications in this country of "The Song of the Shirt," "The Bridge of Sighs," and other famous poems. He was the friend and benefactor of Edgar Allan Poe, accepting and publishing the originals of his "Bells" and "Annabel Lee." An 18-line "Bells" had been previously published, but the completed poem of 113 lines, as it now exists in its amplified form, was first bought, paid for and published by John Sartain. The writer, who has keenly enjoyed an acquaintance with this venerable savant — who has walked and talked with him in the Virginia mountains — possesses a letter which contains an element of keenest interest to the printing craft, and which, so far as is known, has never before been published. This letter, dated Philadelphia in June, 1894, concludes as follows:

"I thank you for those verses. . . . I shall preserve them, for their own sake as also for yours. I reciprocate by some matter-of-fact manufacture of my own, on the inside page.

"Sincerely and truly yours, JOHN SARTAIN."

On the next page are these verses, which I told him I should like to reproduce in THE INLAND PRINTER, and to which use of them he assented.



ESTIMATING NOTES, QUERIES AND COMMENTS.

CONDUCTED BY JOSEPH J. RAFTER.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods that may be for the best interests of the printing trades. All letters for this department should be marked "Rafter" and addressed to 212 Monroe street, Chicago.

THIS department is to help printers who want to avail themselves of the opportunity. If you have lost a job, or gotten one, and you would like to see "how another printer could do it," ask THE INLAND PRINTER. We shall undertake not only the large or intricate contracts, but the smaller and more ordinary work, and in asking questions please be specific and give us all the conditions of the case, and your facilities. The estimate will be based upon the nature of the job, and, in some instances, a special effort will be called for upon those in charge of composing, pressroom or bindery to "get there." In other words, the price will be made as if the writer was at the head of a concern with ample facilities, unless requested to confine himself to certain existing circumstances; as, for instance, "What price for 10,000 pamphlets 5½ by 8½, etc., and we have only one cylinder press 20 by 25 inches, binding to be done outside, etc., delivery to be made in packages or cases or shipped by freight or express." While THE INLAND PRINTER would be very glad to answer questions of immediate importance by mail, the large number of such inquiries make this impossible. Letters of inquiry should be sent not later than the first week of each month.

THE making of estimates upon scraps of paper and dropping them into drawers, or giving an approximate price on a job of printing, or hoping that your memory will serve you after the work is done, is never satisfactory. The scraps are lost, the "about" price is never satisfactory, and what you thought you could remember has gone from you. Well, there's only one way out of it — ask the customer what price you made him, and you certainly feel as if you are not worthy of the title of printer. What a deplorable condition of things in a printing

office! It is supposed that more than ordinary intelligence exists in printing offices. Printers are supposed to know every business; what the customer wants to say on his stationery or advertising matter, how it should be done and how it should be gotten to those whom he wants as customers; and still printers in the management of their own business are slack. Now, brace up — don't do it that way! Have set up at once an estimate blank. If you are too busy send it to your neighbor printer — it will pay you. Print it on an ordinary ¼ bill-head; have a place where you will make your estimates, buy a cheap file to keep them in, have examples of stock where quotations are handy, look them over often, make yourself familiar with new stocks and their price, ask the jobbers to send you samples, keep them on file so you can find them when you want to scan them. I have found a postal card, prepared as per blank herewith, to work very satisfactorily in obtaining up-to-date quotations from jobbers, and can recommend the plan to the trade generally. Your customer will notice the change, and you will know more about your business, and your mind will be on the work — not trying to remember what price was made upon every job going through. Estimate blanks have been published in THE INLAND PRINTER in the past, but to keep my suggestions with proper exhibits, the following is reproduced:

THE HENRY O. SHEPARD CO. CHICAGO

CHICAGO, ILL., ... 189..

PLEASE QUOTE US PRICES AND TERMS ON THE FOLLOWING:

..... F. O. B. CHICAGO,

AND OBLIGE YOURS TRULY,

THE HENRY O. SHEPARD CO.

ESTIMATE BLANK FOR JOBWORK.

..... *189*

For.....

.....

No. Wanted..... *Size*.....

Composition, inside..... $.....
" cover.....
Stock, inside.....
" cover.....
Presswork, inside.....
" " cover.....
Binding.....
DETAIL OF BINDING:
Ruling.....
Numbering.....
Perforating.....
Padding.....
Folding.....16-page forms, $.....
" 8 " "
" 4 " "
Gathering.....pieces.....per M,
Stitching, per M.....
Covering.....
Trimming, per M.....
Electrotyping.....

ESTIMATE NO. 1.—This customer wants 10 M. labels, such as used on bluing bottle, and wants them at once — there's no time to electrotype. "Union Bluing" in two lines, in 24-point square gothic (or something strong), balance one stick of brevier and three lines of address; 6-point border. Set up four and print four on — blue ink. If you have not the type for display lines and get beat by "the other fellow," he is not doing the work too cheap; his facilities enable him to set four and print that number. Label, 3 by 4½ inches:

	10,000
Composition and lock-up	$2.00
Paper, 24 by 38—40-pound M. F. white	.75
Presswork	3.00
Cut-up and delivery	.25
	$6.00

Now, if you have to run it two on, you should add to your presswork $2.00 and 75 cents less on composition; total, $7.25. It may pay you to electrotype this form after the job has been delivered; if he is a regular customer, do so, and advise him that the next order will be $5, and in the other case $6.25. In this way you gain the confidence of your customer and make as much money.

COST OF PRESSWORK.—Proofs of the leading article in the November INLAND PRINTER having been sent to several leading printers with a request for criticism or comment, the following have been received up to the time of closing the forms. Printers generally are requested to read Mr. Campsie's contribution and give their views for publication in this department.

Mr. Henry O. Shepard, president of The Henry O. Shepard Company, Chicago, writes: "I have read over Mr. Campsie's article on the 'Cost of Presswork' very carefully. I prefer to leave specific criticism to others, but I like the tendency shown to give a little light on this subject, and hope to see it taken up on a broader scale. The bulk of the estimates, as they are put out nowadays by the printer, are not made on the basis of cost. A good proportion of them are not estimates, but guesswork prices. The bulk of the estimating is done by individuals who are not practical printers or personally interested in the profits of the plant, but only in the amount of business they can get in or control. There is not a day that passes in making estimates but I find our prices are beaten all the way from 10 to 50 per cent, and I am absolutely certain that if they are based on the same character of work throughout that the work could not be done a price less than 12½ per cent net from ours and be produced at cost."

An eminent printer in the East writes: "There must be some error in these figures, either in the premises or in the conclusion. Divide the cost of labor for a year, $11,069.39 by 305 working days (allowing for 52 Sundays and 10 holidays or idle days) and the cost of labor will be $2.59 per press for each day. Now, if the presses average 300 impressions a day (our calculation makes it only 291) the cost of labor assessed on production is really 86 cents per 1,000 impressions. This for labor only. If we add ink, $2,500 and general expense, $3,000, making a total of $5,500, which is about one-half the cost of labor, the increased cost of work must be one-half more — say about 42 cents. The cost of labor, ink and general expenses is then (86 cents for labor and 42 cents for general expenses) $1.28 per 1,000 impressions. But this is not the real cost. Presses are wearing out and decreasing in value every year. Assuming the fourteen presses and their appurtenances to have cost $30,000, their depreciation will be between five and seven per cent every year. Take the lower rate of five per cent and the loss is $1,500 a year, or about $5 a day. Assess this on production

and it will be (36 cents a day for each press) about 12 cents for every 1,000 impressions. The real cost is 86 + 42 + 12 cents, or $1.40 for 1,000 impressions. This provision for depreciation of material seems strange only to a printer who has no counting-house education. An investor of $30,000 expects it to suffer no impairment by time. He wants it all back whether loaned for five or fifty years, and with interest, and without any personal care. Why should a printer expect less from his investment in machinery? Our conclusion is that Mr. Campsie's rate of 80 cents is too low. It should be $1.40. He who assumes it to be less than $1.40, and makes price on that basis, is slowly wasting his capital."

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

STEREOTYPING CHALK PLATE ENGRAVINGS.—From Ervin's Art Gallery, Newcomerstown, Ohio, comes the following query: "Gentlemen,—I inclose a little card printed in two printings; also cards showing red and green separate. What I wish to ask about is this: you notice the red doesn't come up solid, so you will understand I made the two cuts on a 'chalk plate,' but could not get the *red* or last box to cast with a perfectly smooth ground. I had the box hot enough to melt the metal, and the metal hot enough to fire paper, but the metal appears to cast porous. What's the trouble?" *Answer.*—It is next to impossible to cast in stereotype metal a perfectly smooth surface two or three inches square, as required in your card, from a chalk plate. Old stereotypers will give this reason: That the steel plate against which the stereotype metal is poured will not allow the gases to escape. That if the surface was covered with paper, chalk, or any porous substance a smooth surfaced cast can be had. Slight porosity, as shown in the proofs before us, can often be overcome by burnishing the surface of the metal and large holes in the broad surfaces can be punched up from the back.

BUSINESS COMPETITION IN PHOTO-ENGRAVING.—Mr. Max Levy answered so well a question that is often put in different forms that we reprint his remarks here. It was in his address before the First Annual Convention of the National Association of Photo-Engravers, on October 6, at Buffalo. He said: "You may ask, is it possible to profitably exert non-competitive effort in the work of photo-engraving? Is there any way of making money in photo-engraving besides taking some one else's work away by doing it cheaper than he does it? The last question is, inferentially at least, a common one, but it only requires to be plainly stated to show its absurdity, and the wreck and ruin to which a negative answer must lead. The answer to the former question is not so manifest. I believe and know that it is possible in a large degree to profitably apply what I call non-competitive effort to the work in which you are engaged. I know of a number of photo-engraving concerns that are 'not in competition' because they do some particular kind of thing to which they specially (though not exclusively) devote themselves, *better* than some one else does it, and they command their price. I believe it lies in the nature of the photo-engraving business to become largely specialized, for each to devote himself to doing some particular kind of work, and doing that work so well as to command both respect and recompense, and those who achieve this will find in the conduct of their business a satisfactory recompense, and along with it a feeling of gratification at good work well done that is worth more than money."

COATING FOR METAL TRAYS.—"Nitric," Ottawa, Canada, wants to know of a durable coating for sheet-iron trays that will not affect chemical solutions. *Answer.*—I have myself abandoned the use of metal trays, owing to the difficulty found in getting a protection that was durable. I employ now wooden trays entirely. *Wilson's Photographic Magazine* gives the following, which appears at least like a sensible treatment, and trust our correspondent will try it and let us know the result: "To make metal trays perfectly safe for photographic or chemical manipulation, they should be treated as follows: First, give the tray, inside and outside, a coating of best boiled oil, next a coating of asphalt varnish paint carefully and evenly applied, rather thick; and finally, after the lapse of a few weeks, if possible, a coating of graphite paint, containing neither benzine, turpentine nor 'dryers.'"

GLUE FOR THE ENAMEL SOLUTION.—G. K., Bombay, India, inquires if there is not some substitute for the fish glue, recommended in this column, for use in the copper enamel solution. A dry preparation would be preferred, one that would remain staple in their climate. *Answer.*—The reason animal glues have not been used in the enamel solution is due, most likely, to their containing some fatty matter which would prevent an even coating and the proper carbonizing of the enamel. Common wood joiners' glue can be substituted for fish glue, providing the fatty matter is removed from it. Cox's Sparkling Gelatin is a dry form of glue almost entirely free from fat, and found all over the world. Even it requires clarifying, however. To clarify a glue it should first be soaked in as much cold water as it will absorb. Then melt it over a gentle heat. When it is entirely liquid, stir in thoroughly 1 ounce of fresh egg albumen to 10 ounces of glue solution, put it in a covered vessel and the latter in another vessel of boiling water. Keep the water in the outer vessel boiling for an hour or more, when the albumen will be found coagulated in a white scum on top. Filter the solution while hot through a fine cloth. This will remove the coagulum and the fat. Test the solution with litmus paper, and if at all acid, neutralize with ammonia. When cool, this clarified glue should make a stiff jelly which must be melted again to mix with albumen in the enamel formula.

BOOKS ON THE THREE-COLOR PROCESS.—C. J. O., Cambridge, Massachusetts, asks: "Will you kindly inform me through THE INLAND PRINTER the name of the latest and best book published on the three-color process, and by whom?" *Answer.*—The three-color process is like painting, it cannot be learned properly from books. The whole formulæ required might be published in a column of THE INLAND PRINTER. So could the names of the colors and material a painter uses, still a knowledge of the latter would not make one a painter. The writer spent one whole year studying, experimenting and making three-color process plates only to learn what a combination of expert workmen and capital it required to work the process successfully and profitably. He would advise C. J. O. and others not to waste time on the three-color process unless they are assured of possessing the above combination.

RE-ENGRAVED HALF-TONES.—Oscar Netschke, Milwaukee, Wisconsin.—"Would beg to inquire of your department: The stippled tint, such as seen in *Munsey's;* is all of this work done with single tool or is there some trick in connection? How is it that reëtching, as we do it in the East, is so little practiced here in the West?" *Answer.*—By stippled tint our correspondent refers to the engraved backgrounds on the half-tones in *Munsey's Magazine.* They are fine short white lines engraved very skillfully with a line graver, the whole treatment being worthy of study by engravers of half-tones. One reason why reëtching is not so necessary in the West is that coarser screens are used than in the East. It can be laid down as a principle that the coarser the screen the greater the contrast in the resulting half-tone.

ALUMINUM FOR PROCESS BLOCKS.—S. S., Los Angeles, California, writes: "A friend of mine writes me that the newest thing in process engraving in the East was aluminum for half-tone work. I read your department of process work every month, and ask why you have not mentioned this new use of



A VENETIAN CANAL.

From "Picturesque Bits of New York, and Other Studies," by Alfred Stieglitz. Published by R. H. Russell.
Copyright, 1897, by Robert Howard Russell.



HOSTILES WATCHING THE COLUMN.

From "Drawings by Frederic Remington." Published by R. H. Russell. Copyright, 1897, by Robert Howard Russell.

aluminum?" *Answer.*—If S. S. will look back over his file of THE INLAND PRINTER he will find numerous references to aluminum as a substitute for lithographic stone, and this is likely what his Eastern friend refers to. Should his friend mean that they are etching half-tone blocks in relief on aluminum, then the writer must confess his ignorance of it. The difficulty has been to find an etching solution that will dissolve aluminum rapidly. Many mordants have been found that will corrode the polished surface of aluminum. Salt water, even, will do this, but no solution has thus far been discovered that will etch aluminum as nitric acid does zinc or chloride of iron copper, and until such a mordant is found aluminum will not be considered for process relief blocks.

PROTECTION FOR ZINC ETCHINGS.—Review and Herald Publishing Company, Battle Creek, Michigan, writes: "Gentlemen,—Some time ago an article appeared in THE INLAND PRINTER on the care of zinc etchings. We would be pleased if you would inform us in what number that article appeared. The writer mentioned something to put on them to keep from corroding. We are at present using vaseline." *Answer.*—Wax is the best protection known for all metal plates. A simple substitute for wax is paraffin. The zinc etchings should be cleaned thoroughly with lye water and a soft brush, then rinsed in clear water, dried perfectly and heated slightly before rubbing over them the lump of wax or paraffin. In practice I have no trouble from the oxidation of zinc etchings. The only protection they have is the ink left on them in printing, or if the ink is cleaned from them it is with benzine, there being enough ink left together with the benzine to protect them apparently perfectly.

SCALE OF STANDARD COLORS.—Ink manufacturers and color printers will be interested to know that Mr. Louis Prang, the eminent lithographer, has undertaken to provide a definite scale of standard colors. According to the *Art Amateur*, this scale is to represent the primaries and secondaries—red, violet, blue, green, yellow and orange—and three intermediate hues between each two of these, making in all twenty-four distinct colors. Each of these is to be given in seven different tints, making 168 color notes in the "pure color series." This is to be further supplemented with six other scales of broken hues, so that the entire system will contain 1,176 color notes, representing every tint, shade and hue, from the brightest and palest to the deepest and dullest.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

A GOOD DISTINCTION OF FORM.—W. P. R., Medina, Ohio, writes: "One of our printers, in setting up a job, came across the words 'large tobacco firm.' He felt sure a hyphen should be used after the word 'tobacco,' so it would not be understood as a large-tobacco firm. To please him, I told him to put it in, but told him its absence showed that the tobacco firm was large, and not the tobacco. What do you do with such words as 'honey crop'? I compound it when it means the first stomach of the bee, but not when the word 'crop' means harvest." *Answer.*—Certainly, if any hyphening is done in the first words instanced, it must be that which is mentioned; but none is necessary, and probably few persons would ever think of it. Our correspondent seems to have given a hasty answer to the question, as in fact it is not strictly true that the separated words show that the firm is large, and not the tobacco. It would seem more accurate to say that no one (speaking generally) would misunderstand the separated words, because the natural conclusion is that the firm does a large business. On the contrary, if the actual intention should be that the firm dealt in large tobacco, that fact would be fixed beyond question by making a compound adjective "large-tobacco." The distinction between "honey crop" and "honey-crop" is excellent. A principle is illustrated by it that would be worth a great deal to everybody, if only it could be established and widely understood and applied. It is difficult to state it clearly, although the two kinds of meaning seem to show a very plain difference, that might easily be less apparent in a sentence containing only one of them. We cannot say that "honey" is a true adjective in the separate use, but it comes much nearer to the true adjective force in one use than it does in the other. "Honey-crop" for the stomach, as "the crop (stomach) in which honey is stored," is simply one noun made by joining two nouns. "Honey-bag" is the word given in dictionaries for this. All the grammarians who ever wrote about this subject say that in our language two nouns so used together simply to name one thing become one word (meaning merely that they cease to be two words in such use). Of course there is much disagreement, and it does not seem probable that everybody will ever write all such terms alike; but it is absolutely certain that some compound words of such make are as fully established as if their elements were not usable separately, and it seems impossible to distinguish in any reasonable way between one such name and any other. In other words, if "honey-bag" is a compound—and it is, no matter how many or what persons write it as two words—"mail-bag," "meal-bag," and every similar name of a bag is a compound; and if names of bags, then likewise every similar name of anything else is a compound.

POSSESSIVE FORMS.—F. C. C., New York, sends us the following: "A large book is now in press (about 150 pages having been electrotyped). Throughout these pages the apostrophe and additional *s* were used in names ending with *s*, viz., Lewis's, Parsons's, Adams's, etc. Proofs are now returned with final *s* deled, which fact leads the Autocrat of the Composing-room (the Chairman) to arise and assert that 'while the practise may be correct, it is behind the times,' 'all good enough fifty years ago,' 'won't go in *good* offices nowadays,' 'never used in first-class work,' closing with the remark that he doesn't see why it is not used in griffins' [griffins's] heads (!), Orphans' [Orphans's] Home (!), calmly ignoring the fact that in the first instance a common noun, plural, is used, and in the latter a proper noun, same number. The reader contends that the apostrophe and additional *s* as marked are correct, and refers to the Harper publications, *Scribner's*, the *Century*, and the work of any *good* printing house. Who *is* right, or which is right (all questions of 'style' aside)?" *Answer.*—That Chairman evidently does not know the difference between singular and plural, or at least does not know the grammatical distinction of the forms, that has been just what it now is for more than fifty years. "Adams's," etc., are the right forms, beyond any possible reasonable objection; the only difficulty is that some people will not use the right forms, and have been so thoroughly drilled in the use of wrong forms that they insist that the wrong ones are right.

QUALIFICATIONS OF A PROOFREADER.—The *Kansas City Journal* recently published this about proofreading:

The following is a gently sarcastic list of qualifications of a proofreader, from the standpoint of an author:

First.—He must be wall-eyed, so as to enable him to detect at a glance a sentence so mixed up by the intelligent compositor that no one else in the world, not even its author, would be able to understand or recognize it.

Second.—He must be so unfamiliar with Shakespeare, French, Latin, or common proverbs as to be able, conscientiously, to change and ruin any quotation which may be made by the ignorant but well-meaning author.

Third.—He must be quick at punctuation, and be able to instantly detect the exact place where a comma may be inserted

so as to completely alter the sense of the sentence and make the author foam at the mouth and tear his hair next day.

Fourth.—He must be possessed of calmness, coolness, and precision, so that he may gently but firmly meet the excited expostulations of the author with that steadfast glare which alone can render him speechless and idiotic.

Fifth.—He must have grammar and the dictionary at his finger-ends, so that when he comes to a particularly choice sentence he may be able to make it ungrammatical at a stroke, or so change a word as to completely ruin the sense.

The foregoing was sent to a proofreader, who sent back the following clever revised list of qualifications of a proofreader, from the standpoint of the latter:

First.—He must have eyes of a quadruple X-ray penetration, so that he may detect at a glance the words omitted through the carelessness or mental aberration of the author.



Photo by Dimmers.

"SONNY."

Second.—He must be familiar with all languages, living, dead, and in process of incubation, that he may be competent to decipher the one presented by the omnipotent but well-meaning author.

Third.—He must have a knowledge of natural science and entomology, so as to instantly detect the difference between the peregrinations of an intoxicated spider, that hath run athwart an ink-puddle, and the Russo-Esquimaux-Sanskrit of the luminous author.

Fourth.—He must be apt and resourceful, to the end that he may be able to understand the author's thoughts (seeing his written words are unintelligible), nay, verily, in the absence of such thoughts on the part of the author he must be able to divine what they would have been had they been "thunk."

Fifth.—He must be precise, yet subdued; ever alert, yet self-effacive. He shall receive no credit from the author for the errors he may rectify, but shall be everlastingly damned for those he shall not.

PUNCTUATION, ETC.—J. E. T., Chicago, writes: "Please tell me how to write the following: 'The question is, Does it pay?' Should the word 'does' be capitalized? I note that you use a hyphen in the word 'to-day.' Is it not considered better form now to omit the hyphen? What punctuation-mark should follow the word 'ingredients' in the following sentence: 'Mix thoroughly the ingredients then apply with a brush'? Please punctuate the sentence, 'Do you know who cried Fire?'" *Answer.*—In your first sentence the question is properly capitalized. Some printers assert that it is better form to omit the hyphen mentioned, but those who use the hyphen far outnumber the ones who do not; all the dictionaries have "to-day." If the sentence with "ingredients" is complete, a comma is the proper point, though it would be hard to find a reasonable objection to a semicolon. The last sentence is properly written, "Do you know who cried, 'Fire'?"

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY GEORGE E. LINCOLN.

Under this head will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated.

THE New York *Herald*, *Journal* and *World* have each over fifty linotype machines.

WHEN the average operator-machinist provides himself with a file, discharge him at once or hide the machine.

"THE LINOTYPE RESTAURANT" is the latest use of this now common word. The restaurant is in Chicago.

SIX McMillan machines have been in use for a number of years in the office of De Vinne & Co., giving fair results.

THE Mergenthaler Company has just completed cutting the Ronaldson Old Style series and a bourgeois German boldface.

DETROIT Typographical Union has a six-day law for operators, and a $10 fine upon any chairman who neglects to report its violation.

"SPACE BAND" is the appropriate *nom de plume* of a correspondent from a machine office who writes for the Chicago *Federationist*.

THE Curtis Publishing Company, of Philadelphia, publishers of the *Ladies' Home Journal*, will hereafter set that publication upon Thorne machines.

TOURIST printers report that Wyoming has more typesetting machines in proportion to the number of newspapers than any place in the United States.

OPERATOR WILLIAM MAAS, of the Chicago *Inter Ocean*, is the latest copious lead melter, having set 60,000 ems of minion solid during one night's work.

OPERATORS and others upon linotypes will be pleased to learn that a device for destroying the glare upon the newly cast slug has been discovered.

THE South Adelaide (Australia) *Register*, and also the *Advertiser*, of the same city, each installed six Mergenthaler machines during October last.

ST. JOHN TYPOGRAPHICAL UNION, No. 85, has adopted a machine scale which demands 8 cents per thousand for day work and 10 cents for night work.

THE New York *World* has recently increased its effective force by putting in five new linotypes, and five more are expected to follow in a short time.

THE first patent granted in England for a typesetting machine was to William Church, in 1822. The first in the United States was to Fred Rosenberg in 1840.

THE Empire Typesetting Machine Company is undergoing a reorganization which, it is claimed, will have a beneficial effect upon the business of that company.

THE Associated Typesetting Engineers, at their annual convention in Boston, resolved to coöperate with the printers and pressmen in their claim for a shorter workday.

IT is rumored that a new typesetting machine is being constructed by a New York City inventor which will work like a typewriter, and upon which every known character in printing can be reproduced. The proof impression is made upon a

sheet of wax, and subsequently electrotyped. The claims of the inventor are rather startling to the uninitiated.

Many of the large metropolitan dailies have a typesetting machine in their pressrooms to facilitate issuing extras.

When the Melbourne (Australia) *Age* adopted the linotypes the proprietors pensioned seven of their old compositors, each to receive £1 a week for the remainder of his life.

Two months' trial should demonstrate whether a beginner will become a good operator, although speed has been increased even after two years of steady work.

It costs Typographical Union No. 6 over $25,000 a year for the support of its out-of-work members. Much of this distress is attributed to the introduction of typesetting machines.

"Speed of typesetting machines" means, rather, the speed and endurance of the operators, as almost all of the different machines are more speedy than the most skillful operator.

Paul Sheperdson, well known by printers everywhere, recently resigned his position as an operator on the Washington *Post*, and is now melting lead on the New York *Journal*.

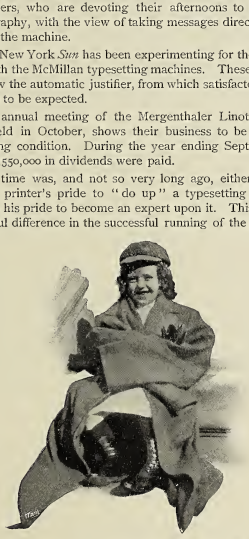
The late fire in Washington, D. C., which destroyed the property of the Lanston Monotype Company, is greatly deplored by the many printers who are interested in this machine.

We hear of a few linotype operators, working upon morning newspapers, who are devoting their afternoons to the study of telegraphy, with the view of taking messages direct from the wires to the machine.

The New York *Sun* has been experimenting for the past two years with the McMillan typesetting machines. These machines have now the automatic justifier, from which satisfactory results are soon to be expected.

The annual meeting of the Mergenthaler Linotype Company, held in October, shows their business to be in a very flourishing condition. During the year ending September 30, 1897, $1,550,000 in dividends were paid.

The time was, and not so very long ago, either, when it was the printer's pride to "do up" a typesetting machine; now it is his pride to become an expert upon it. This makes a wonderful difference in the successful running of the machines.



"It's Papa's Coat." Photo by C. F. Whitmarsh.

Newspapers in Germany are putting in typesetting machines, as are some of the book offices. The Typesetting Syndicate, Limited, reports the following recent sales of Thorne typesetting machines in that Empire: The *Zeitung Für Pommern*, Colburg, three; *Magdeburger Anzeiger*, Magdeburg, one additional; C. Grumbach and Griebel & Sommerlatte, of Leipsic, two each; Rudolph Bechtold & Co., book printers, of Wiesbaden, two; *Union Verlag*, in Stuttgart, the largest printing house in Germany, one additional, and Reidinger Druckerei, book and newspaper printer in Ratisbon, two additional. Much dissatisfaction among the compositors is reported in consequence.

The Publisher's Printing Company, of New York City, has removed its immense plant from 132 West Fourteenth street to 32-34 Lafayette place. Among its mass of machinery are included fifteen Thorne typesetting machines.

The Electrical Compositor, a new typesetting machine now being constructed in Cleveland, Ohio, is already causing quite a number of inquiries. A full description of the machine will be given to our readers as soon as we are privileged to do so.

The Belgium Typographic Society demands that only union men shall be employed upon typesetting machines, at a time scale of five hours a day for operators and hand compositors alike, at the rate of 5½ francs a day, amounting to about $1.10 in our currency.

The Monotype Machine (British Patents) Syndicate, Limited, was registered on May 17, capital £30,000, in £1 shares, "to acquire, develop and turn to account patents for improvements in machines for making justified lines of type, and in particular British Patent No. 7,399 of 1896."

The Philadelphia *Times* is conceded to be the finest appearing newspaper, typographically, in the country which is set upon the linotype machines. The information that they have not purchased a full new font of matrices since adopting the machines, nearly three years ago, will cause many to ponder.

In keeping with the reputation of the machine a mammoth picture of the linotype, painted in colors, now decorates the entire side of a building in plain view of the thousands who daily cross the Brooklyn bridge. It is the advertisement of Cheroury & Co., who are running a plant of eight of these machines upon general work.

A few years ago a metropolitan daily discarded their entire plant of linotypes. The superintendent told us at the time that "they might do for some newspapers, but that they would never do for his." Within two years they reinstalled them, when the same gentleman remarked to us: "I tell you they are wonderful machines, ain't they?"

Patterson & White, book printers, of Philadelphia, are doing an excellent class of work upon their linotype machines. A recent catalogue done for Bailey, Banks & Biddle, a leading jewelry firm, is as fine a specimen of printing as we have ever seen. The claim that this effect is due largely to the brand of book metal which they use, appears to be sustained.

Before the strike in St. Paul and Minneapolis the papers had asserted that the running of the linotypes was a very simple matter and that any typewriter could do it after a few days' experience. A brief trial convinced them to the contrary. Of all the typewriters who essayed the task, not one was retained. Something more than dexterity in the manipulation of the keyboard is required.

Prejudice enters so largely into discussions of typesetting machines, that much injustice is frequently done. A slighting remark made against a machine is repeated, and within a short time one hears of this machine or that machine being traduced and scoffed at by persons who have no knowledge whatever of its merits or demerits. The facts are, there is not a typesetting machine upon the market today but which has special advantages over its competitors; nor is there a machine upon the market today but has its shortcomings. To be sure, some have a larger number of advantages than others, but these *special* advantages are often what make the different machines valuable and even necessary in certain offices where the class of work is of such a nature as to make their adoption desirable, and where the use of the other machines would be of but small profit. Printers are prone to express unfavorable opinions of typesetting machines where their use has been unsuccessful, without going into the merits of the case, and they often accept

these failures as positive proof of the machine's worthlessness, when possibly it was no fault of the mechanism of the machine in the least, but rather the manner in which it was handled, or the class of work upon which it was employed.

ALTHOUGH France is proverbially slow in adopting labor-saving machinery, especially of foreign make, nevertheless the Thorne machines are in use in the following offices and cities: Ferrier & Co., of Tonneius; *Le Briard*, of Provins; G. Perrit & Co., 14 Rue de Lancry, Paris; *Maritime du Nord*, of Dunkerque, and *La Populaire*, of Nantes.

UNDOUBTEDLY the promoters of the Burr, now the Empire, machine lost one of the greatest opportunities of the century for fame and fortune in not following up, perfecting and keeping that machine upon the market during the years between its advent and before any other machine was sufficiently perfected to be placed in the printing offices. Had they been in a financial condition to take the advantage that their priority would have thus given them, it would have proven of untold value to all concerned. Quite a number of these machines, that were sold at that time, are still in daily operation.

DURING the excitement of the recent mayoralty campaign in New York, an operator on one of the dailies was guilty of ticking off the following specimen of "machine poetry" in every implication of the term:

> "I won't vote for Tracy—the George men and Low
> Are bucking against the machines, as we know;
> A machine man myself, for that reason I'll stick
> To the Tammany tiger and vote for Van Wyck!"

A PARTY of "disinherited" printers were holding an old-fashioned "square man's meeting" in Park Row, New York, recently, and of course the machine came up for consideration. One man said that in the office where he was working they had two linotypes. "And," said he, "the way them machines can rattle up 'law' is a holy terror. Why, we had a case of 800 pages come in the other day; we hand men took 200 pages of the copy, the machines 600 pages, and they had theirs up as soon as we had ours." "How many compositors were there?" he was asked. "Thirty!" As a little figuring showed that this made each machine do as much as forty-five men, an awful silence fell upon the party, which was finally broken by one of them saying, in tone of deep feeling, "Well, either the operators or the compositors in your shop must be phenomenal!"

"SLAUGHTERHOUSE" printing offices, a term given to machine offices which cut rates below a living profit, are not increasing in number, and are fast finding their legitimate trade. Their patrons are the cheap publishers who are indifferent to the appearance of their publications, and they are the same parties with which the respectable printer long ago quit doing business.

THE winter residence of Otto Mergenthaler, the inventor of the linotype typesetting machine, at Deming, New Mexico, was totally destroyed by fire November 4. Mr. Mergenthaler lost all his personal property and many valuable papers, including the drawings for a new typesetting machine. The property was owned by Col. James A. Lockhart, of Colorado Springs, Colorado, and was valued at $20,000. Mr. Mergenthaler was spending the winter at Deming, hoping to be benefited in health.



SEE SAW—"BE CAREFUL." Photo by F. C. Morrow, Leavenworth, Kan.

THE Atlanta *Constitution* announces that a company has been formed to build a trial machine upon the oft-heard plan of Col. B. F. Sawyer. His idea is to make type impressions upon heavy matrix paper with steel type. As he intends depending upon the operator to read the proof and make all the corrections at the end of each line, we shall anxiously await the developments.

ANOTHER ELECTRIC TYPOGRAPH.—A St. Louis inventor, Joseph Joachim Reifgraber, is the originator of a machine by which he proposes to revolutionize the newspaper world and telephonic and telegraphic systems. The machine is said to be

in some respects like a typewriter, and the operator not only prints the characters, but simultaneously, after a line is completed, sets in motion a perforating mechanism within the instrument, which produces a perforation on every strip of paper for every key depressed. When the message is completed two copies have been made, one of which is as if it had been written with a typewriter and the other is perforated. The perforated copy is inserted in a small electrical transmitting instrument when it is desired to send the matter to any other place. At its destination an operator may take the copy thus received and place it in an auxiliary instrument attached to a linotype, thereby automatically operating the latter and setting the matter up. This, it will be observed, does away with the services of one operator. The principle is applicable to the telephonic and telegraphic systems, inasmuch as the typewritten matter will be taken down in the receiver or auxiliary instrument mentioned above. There will be no repeating, no misunderstanding, no questioning, and every conversation will be on file. The inventor has refused to permit his machine to be examined, claiming that in so doing he is merely following the example of Edison and other great inventors. It will be some time yet before he will have a machine ready for exhibition. He has organized a stock company, capitalized at $100,000 and incorporated. Very little of this amount has been paid in.—*Printer and Bookmaker.*



SEE SAW—"ALL READY."

Photo by F. C. Morrow, Leavenworth, Kan.

THE Cox typesetting machine has been for the last two months upon exhibition and in operation in the New York World building, under the personal supervision of Mr. Paul F. Cox, its inventor. It is causing considerable discussion among those who have examined it, as its exceedingly simple method of securing automatic justification causes a number of questions to arise. The justification is accomplished by means of corrugated or crimped spaces. These spaces are cut from a long ribbon, wound upon a reel, and are the same width as is the body of type that is being set, and are about 3-em space in thickness before being crimped. They are made of solder metal and can be used but once. When the space key is depressed two corrugated jaws shape the space ribbon, giving it a wavy appearance of more than double its former thickness; a knife then cuts it off to proper length and the spaces drop into the line, occupying nearly an em quad space each. This necessitates the line to be overset, and it is then automatically compressed to the exact length required. By this process the bent or curved spaces in some of the lines are quite straightened, while in wide-spaced lines they are but slightly straightened or compressed. This is the feature which caused much discussion, as the questions have been asked whether a solid page of the matter can be securely locked up; whether it can be electrotyped by the present process; whether the action of the rollers and the motion of the press would not pull out the less squeezed lines; whether the soft metal used in these spaces would not be so much affected by the heat in stereotyping as to jeopardize the subsequent handling of the matter. The company's officers state that there is not one of these points that has not been thoroughly tested to a satisfactory solution. This being the case, then automatic justification for movable type has been secured by Mr. Cox in the simplest possible manner, and he is deserving of great credit. Throughout the entire machine are many ingenious devices and originality in mechanism. A descriptive catalogue of the machine can be obtained by applying to Messrs. Barnhart Brothers & Spindler, 183 to 187 Monroe street, Chicago. An article more fully describing the Cox typesetting machine, illustrated with halftones, will be found elsewhere in this issue.

DONALD MURRY, a newspaper man, of Sydney, New South Wales, has invented and patented a device by means of which an operator in New York, with a keyboard before him like that of an ordinary typewriter, not only can produce typewritten copy in New Orleans, but, it is claimed, can operate a typesetting machine there and deliver his matter there in lead, ready

for the forms. Not only that, but the same operator, by using a number of telegraph lines, can set up the same copy simultaneously in a dozen different places. In this operation only ordinary currents are used, such as are capable of being relayed, and are subject to all conditions of ordinary telegraphy. The work can be done with the same speed as an ordinary typewriter is operated, and dispenses with all clock-work mechanism, synchronously moving type wheels and other cumbrous devices. It is said to be capable of manipulating eighty characters.— *Press and Printer.*

THE Wicks typecasting and typesetting machine has made its appearance in England. It consists of two separate machines. The casting machine has a horizontal wheel with channels radiating from the center. In each channel is a rod with a matrix cut upon its outward end where an opening the size of the character it casts admits the molten metal to be ejected into and against the matrix, thus forming a type. As the wheel revolves, these openings pass in succession before the nozzle, through which a constant stream of molten metal is forced. As quickly as each mold passes the nozzle the matrix-rod discharges the newly made type into the grooves of a traveling chain, which automatically deposits them all arranged for use either for the regular type cases or for the composing machine. Its capacity is claimed to be from 40,000 to 60,000 types per hour. The present composing machine is actuated by a keyboard, and requires an operator and a justifier, although they are experimenting with compressible spaces, similar to the Cox method. The key board is arranged in two rows, thus :

A G S ;' b v w q l y x f k ff fi ffi ffl :) — ? ! B C D E F H J K L N £ 1 2 3 4 5
M.(spc.)s t p r c h a i e o u m n g d j z (Mqd.), *I T O P Q R U V W X Y Z - 6 7 8 9 0*

This arrangement appears confusing, and no amount of study upon our part can locate any advantages to be derived by it. If in operating the keys combinations can simultaneously be played from left to right the *length* of the keyboard would nullify much that is thus gained. The merits and possibilities claimed for this machine are such as to lead us to believe that much disappointment is in store for its promoters.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

TO PREVENT OFFSET.—G. F. D., of Ogdensburg, New York, wishes to know if there is any better method to prevent offset on web presses than the present use of an oiled sheet, changed very often. He writes: "We have a special web press for printing pamphlet work of long editions, which we use an oiled sheet on to prevent offset; but this has to be changed very frequently. Is there any other method for preventing offset, or that is an improvement over the one stated?" *Answer.*— The most efficient way to prevent offset on such web presses as print both sides at a time, is to have a traveling or an automatically movable "smut-sheet," and it is a mistake to invest in any kind of press (where large editions of good work are demanded) that is not thus equipped. There are web presses which are constructed with oil fountains and rollers that make a fair attempt to clean off the printing cylinders as the freshly inked side of the sheet of paper passes over them for the second or reverse printing. As these cylinders take off a large quantity of the ink from the first printing, they must be freed of as much as possible of this surplus ink before the printing is accomplished on the reverse side. To this end the oil fountain is specially an essential. Composition rollers, as well as rollers covered with felt, are employed to convey a sufficiency of oil to soften the offset and to clean this from the face of the tympan as the cylinders quickly revolve. Some persons use a mixture of half petroleum and oil; while others use an ordinary clear oil, costing little. Mineral oil is mostly used, because it is cheap. We cannot suggest anything better than oil, or a mixture of oil and glycerin (with a small quantity of petroleum oil), for coating tympans with; but we will be thankful to any person who will give us his experience with anything better than what we have here spoken about.

FORMULA FOR WINTER ROLLERS FOR PERFECTING PRESS. P. Bros. & Co., of Sioux City, Iowa, write: "Will you kindly send us a formula for making composition rollers for winter use on perfecting presses?" *Answer.*— Cooper's strong, clear glue, 9 pounds; best New Orleans molasses (not watery syrup), 3 gallons; good glycerin, 2 pints, and about 2 ounces of venice turpentine. Steep the glue in rain water, if convenient, as it is best, and then drain it off after it has steeped about half an hour. When the water has evaporated from the glue, and it has become quite flexible, it is ready to be put into the melting kettle. The heat applied to melting the glue should be constant, but moderate, so as to allow the mass to melt thoroughly. Let this get to near the boiling point before adding the molasses. As the molasses will materially chill down the melted glue, patience will be required to stir up and effectively mix both together. Keep the heat pretty high until both the glue and molasses become thoroughly amalgamated; after which lower the temperature of heat and skim off, repeatedly, all impurities that may rise to the surface. The glue and molasses should be allowed to simmer for about three-quarters of an hour, when the glycerin may be added, and stirred into the mixture; after which pour in the venice turpentine, and incorporate the entire mass thoroughly by constant stirring for nearly ten minutes. After this has been done, the composition kettle should be removed from the heat and allowed to stand for about five minutes before pouring into the mold. Let the mold be quite warm, uniformly around, and pour the composition into the mold slowly and steadily. The roller should be allowed to harden in the mold before removal. If the climate is too cold for the efficiency of this formula, add to the quantity of molasses to soften the composition. The formula given is for a pressroom temperature of about 60 degrees.

WHERE AND HOW TO USE PRESSBOARDS ON CYLINDERS.— W. T. H., of Deerfield, Wisconsin, writes as follows: "In printing a book form with half-tones, shall I use the pressboard as a fly tympan, or fasten both ends secure? Would it not do as well to let the bottom fly loose? In making ready for half-tones, shall I underlay or paper under the pressboard?" *Answer.*—The writer of these queries should purchase a copy of "Presswork" without delay, because in its pages he will find full instructions as to the manner of using the pressboard and building up tympans for any kind of printing. The pressboard should be placed next to the cylinder surface, and drawn tight by the addition of a muslin draw-sheet. Fly tympans are not workmanlike, and are liable to cause bad register, slur and smutty work. The make-ready of forms should be applied to tympans made of sheets of paper; you cannot apply underlays under the pressboard, because it is not the right place and because to attempt to do so would be decidedly impracticable—foolish.

TROUBLED BY SHEETS WRINKLING.—G. B., of Dayton, Ohio, says: "I have difficulty with large sheets of solid blocks wrinkling (as per inclosed sheet), sometimes on the sides and sometimes in the center. Have tried lowering guides to the cylinder, extending the feed-board with heavy cardboard to the point just missing the grippers. Strings around cylinder and depressing the ribs to the cylinder, all of no avail. Can you suggest a remedy?" *Answer.*—The sheet sent and printed in two colors is 28½ by 40 inches. The printing plates cover the entire surface of this sheet, except about three-eighths of an inch for gripper hold—not a bit of white margin on any of the other sides! The paper used is thin and hard, with a decided tendency to turn up at the corners and ends. This is a "poser'

for any pressman; however, we cannot do other than to give our opinion, and to say that no one remedy will apply in all cases, especially in this one. As we have said, the sample of stock in this job is hard, requiring considerable pressure to print. In making ready a form of this kind one is apt to put on too much tympan, and by so doing disarrange the nicety of having bed and cylinder to travel in unison. This can readily be determined by laying a straight edge on the tympan, which should be the same height as bearers on cylinder. When this is found to be the case, draw the cylinder down and take off some of the tympan. This often corrects wrinkling. Then, again, where plates or blocks are not brought up to uniform height to the roller surface, or where these are so badly mounted as to rock in the form, there will be wrinkling, because of the uneven depression of the tympan, and because the sheet of paper is dragged, if ever so little, from its position on the cylinder after the grippers and bands have given it its "set." Another cause for sheets wrinkling is because the gripper margin is not evenly set. We find this to be the case—that is, uneven gripper margin—for there is a difference in this case of over a nonpareil on the two extreme gripper ends of the sheet. It is very probable that the character of the paper used in this job of printing has had much to do with causing the wrinkling, as it appears to be dried up on the outsides so as to leave the inside larger than the outside. Wrinkles can be sometimes cured by wetting the draw-sheet and letting it shrink tighter to the cylinder. Another method is to place a smooth wrapper between the bands and cylinder to assist the sheet in conforming to the circumference of the tympan. In all cases grippers must be set so as to hold the sheet evenly all the way across, and the guide rests or tongues so adjusted as not to cause the sheet to "bulge" when taken hold of by the grippers.

WANTS A MACHINE TO MAKE BOX-SHAPED PAPER BAGS.—R. S., of Edinburgh, Scotland, writes: "Some time ago you inserted a query of mine in your valuable paper, from which business ensued. Perhaps you could inform me if there is a machine in the United States which can make box-shaped paper bags *from the sheet*—not from the web. By box-shaped I mean with four rigid sides." *Answer.*—At present writing we are not prepared to give the requisite information, although we believe such a machine is being used here. We shall be pleased to receive the address of the maker of a machine of this kind, with any particulars thereto pertaining.

ELECTRICITY BOTHERS HIM.—J. H., of Buffalo, New York, says: "I am beginning to experience trouble with electricity in our supercalendered paper. Is it time for this demon? What can I do to fool him?" *Answer.*—Yes; his time to appear draws nigh as summer days pass by. Look over the November number, under this department, for further information.

WANTS OPINION ON SAMPLES OF COATED PAPER.—J. F. M., of Reading, Pennsylvania, has sent us two samples of coated paper, marked 1 and 2, regarding which he says: "Will you give me your valued opinion about inclosed samples of coated paper; because I have trouble with it? The coating picks. I use a very nice ink, furnished by Okie, of Philadelphia, costing 40 cents a pound." *Answer.*—Sample No. 2 is better than No. 1, because the coating is firmer and should not pick as easily as the latter. There is not a wide difference between them in this respect, as both will pick on the form, unless a moderately soft ink is used in printing. Using Kelly's test of wetting the finger and thumb with saliva, and pressing the samples fairly hard between these, and then gently releasing the hold, we find that No. 1 leaves the largest quantity of the coating on the finger and thumb, which indicates that the ink will easily pull off the coating when printing. An inferior or somewhat decayed grade of glue has been used in the coating matter employed on No. 1; this you may discover by holding the sample close over the mouth and forcing out upon the paper your warm breath, and instantly bringing the part you have breathed upon to the nose, to smell. The odor of the glue, whether good or bad, will be present. The samples sent us may both have been taken from the same shipment of paper, for they resemble each other as to quality and finish, but they can have entirely different merits of tenacity, by reason of the quality of glue used in the coating matter. Indeed, the same batch of melted glue may be all right on the day it was mixed up with the coating, and on the morrow may be thoroughly rotten, and, of course, have deteriorated very much in its "holding on" essentials. We do not consider the paper samples bad, for we have seen much worse; but we advise the use of a "shorter" ink, or a mixture with it of a little tarcolin, vaseline or lard to effect this purpose, when picking will likely stop.

SLURRED STREAK ACROSS A WEEKLY NEWSPAPER.—A copy of the *Ohio Chronicle*, published at Columbus, has been sent us, regarding which a writer says: "I send you a marked copy of our paper, in which is a marked streak of blurred printing on both sides of the sheet. This streak is not on all the sheets of our paper, but occurs on every fourth or fifth sheet in printing. We use a Campbell country press. The streak has occurred more frequently this fall, since we resumed publication. We think the tympan is quite well stretched; the bearers at that point seem to be in good condition, but we are at a loss to know what is the possible cause of the blurring." *Answer.*—As the blurring occurs at irregular intervals, we are inclined to believe that the form rollers are not true on the stock, and are set in such a way as to "bind" on the distributing rider and drag on the form at their largest point of diameter. It would be well to investigate the condition and "set" of the rollers, as these should be uniform in circumference and in "set" to distributer and form. The streak occurs about five, or a little more, inches from where the grippers take hold, showing that the strain on the sheet begins where the pressure of the uneven roller takes hold of the form when its largest surface comes in contact with the riding distributer. The contributing cause to this slurred streak lies in some fault with the form rollers; if this was not the case, then underlaying the wooden bearers at the point of blurring would relieve this trouble at once, provided the cylinder is hung true in the frames and properly held in place by the journal boxes.

COOPER & BUDD, of Peckham, London, referring to the difficulty some of our correspondents mention in cleaning bronze off satin, write that they use a soft hat brush for the purpose, and find that it answers the purpose admirably.

GOLD LEAF ON ENAMEL STOCK.—Mr. Joseph J. Rafter, of Hartford, Connecticut, contributes the following method of giving the effect of gold leaf on enamel stock: The effect of gold leaf on photo mounts can be gained by the use of white size and pale gold bronze. The process must be carefully executed, and requires a special plate. I have never made a success of it from an electrotype unless hot, and then not as good as from cold pressure and brass plate. We will say that the order is for 5,000 cards. The form should be put on at noon, we will say, that the printing and bronzing may be finished at night. The cards should remain spread out until the next morning, and run through again before dusting off, with slightly increased impression. The form should not be taken off or the guides disturbed, and the make-ready should be made by pasting a sheet of ledger or any hard paper on the platen, and in this way you will secure an absolute register. The rollers should be adjusted as carefully as if printing half-tone (vignetted) cut. The impression can be regulated at first from the back of form or with press board on platen. The Colt's Armory or Gally Universal are the best two machines to do this class of work. The impression taken by these machines is direct, with no sliding motion. The brass plate (first of all), white size, and a light bronze, together with absolute register, secures success. With these conditions fulfilled it is an easy job, and with good management on the part of the pressman, no lost time. Brass plates are as cheap as wood engravings.

HERBERT R. JOHNSON, ARTIST.

PROBABLY the youngest man in the country in charge of the art department of a metropolitan newspaper is Herbert R. Johnson, of the *Kansas City Journal*, Kansas City, Missouri. Mr. Johnson is eighteen years old, and has had charge of the *Journal's* art department since January last.



HERBERT R. JOHNSON.

Previous to that time he was employed on the *Denver Republican*. Mr. Johnson has been drawing ever since he was big enough to hold a pencil, and whatever success he has achieved has been due almost entirely to his own unaided efforts, for the only instruction he has had was comprehended in a twenty weeks' course under a Lincoln, Nebraska, artist. Mr. Johnson's first commercial work was done for a Lincoln firm of advertisers before he was seventeen. His strongest work now is in sketches of Western life, to the study of which he devoted a year spent on a Nebraska ranch. Mr. Johnson hopes to put in a year or two before long at some New York art school, after which he will settle down to work again as a magazine and newspaper illustrator. In addition to his newspaper work, Mr. Johnson has contributed drawings to *Up to Date*, *Cycling West*, *Kings and Queens of the Plains* and *The Great West*.

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Office, 212 Monroe street, Chicago, marked "BYXBEE."

HUNTINGTON, Indiana, has a new Sunday morning paper—the *Tribune*.

THE third international congress of editors will be held at London, May, 1899.

THE Middleburg (N. Y.) *News* has for its motto: "Keep to the right and keep moving."

A NEW sporting monthly, called *Outdoors*, has made its appearance in New York City.

AN interesting and creditable "Industrial Edition" is issued by the Lafayette (Ind.) *Journal*.

JASPER (Ind.) *Herald:* Your ads. are well displayed. Thanks for the curiosity inclosed.

THE Hinsdale (Ill.) *Doings* is a neat little weekly, well filled with interesting news, attractively presented.

A BRIGHT and fully illustrated "Mining Number" was recently issued by the Los Angeles (Cal.) *Times*.

La Ilustracion del Pacifico for October, published at Guatemala, Central America, shows some fine half-tones.

PAUL DANA, son of Charles A. Dana, has been appointed editor of the New York *Sun*, to succeed his father.

THE Syracuse (N. Y.) *Courier* has been sold by the receiver to John Francis Nash, the present managing editor, for $1,500.

THE Lee's Summit *Journal* celebrated its entrance upon its sixteenth year by publishing a "Souvenir Edition," embellished with over seventy cuts.

SOME papers seem to consider it unnecessary to mention the State, either in heading or date line, from which they emanate. The Mayfield *Mirror* and the Los Angeles *Times* are two of these. The former place, we learn from the "Entered as second-class matter" line, is located in Kentucky.

THE Sanilac County *Republican*, Sanilac Center, Michigan, is now comfortably situated in its own new building.

THE Ashland (Ohio) *Press* has added an extra column to each of its eight pages, and is now one of the largest weekly papers in Ohio.

W. R. FINCH, editor and publisher of the *Republican and Leader*, La Crosse, Wisconsin, has been appointed minister to Paraguay and Uruguay.

MR. W. F. DERFLINGER has been appointed editor of the New York *Industrial News*. This labor organ is set in both English and German type.

THE *Catholic Universe*, of Cleveland, Ohio, published an interesting and voluminous number commemorating the golden jubilee of the diocese of Cleveland.

A CHICAGO firm has furnished the New York *Herald* with a press with a capacity to print 96,000 copies of an 8-page paper in an hour, or 25,000 copies of a 24-page paper.

MR. WARREN C. BROWNE has accepted the management of the *American Craftsman*, of New York City, much to the gratification of that popular publication's many friends.

IT is evidently not considered "unprofessional" for physicians to advertise in Des Moines, Iowa. The *Saturday Review* has a "Directory of Physicians and Surgeons" containing forty



A FRENCH CANADIAN FAMILY.
Drawn by H. R. Johnson.

ads. From two to four nonpareil double-column lines are used for each, and the name, office and residence, office hours, and telephone numbers appear in separate columns.

MR. JAMES SPRAGUE, the Ingersoll representative of the *Sentinel-Review*, Woodstock, Ontario, is doing some valuable work for that journal, covering a large territory in an excellent manner.

THE *Hoosac Valley News*, North Adams, Massachusetts, will hereafter be published by E. Byam alone, the former copartnership with Edward A. McMillin having been dissolved. Mr. McMillin, however, will still be connected with the paper,

so that his thirteen years of service with the journal will not be entirely discontinued. The *News* is a bright home paper and will doubtless maintain its standard as a first-class weekly.

To commemorate the occupancy of its new home in the Spahr building, an eight-story structure recently completed for its special use, the Ohio State *Journal*, of Columbus, published



A Letter from His Boy.
Drawn by H. R. Johnson.

a thirty-six page edition, nicely illustrated in colors. The faces of nearly everyone connected with the paper, and many interesting glimpses of the various departments, were shown.

A very interesting little paper is "The *News* from the American Baptist Missions in Burmah and Assam," published at Rangoon, in far-away Burmah. In appearance it is quite American.

The Abingdon (Ill.) *Kodak* is a bright infant of three months. There are many creditable ads. More leads in the double heads and on either side of the dashes would be an improvement.

After a rapid succession of changes both in names and managements, the old New York *Daily Mercury* will hereafter be known as the *Telegraph*. Its illustrated Sunday edition is printed in colors.

The Elyria (Ohio) *Republican* recently issued a "Lorain County Edition" as a supplement, containing an interesting and exhaustive description of the county, illustrated with many nicely printed half-tones.

The Seattle (Wash.) *Post-Intelligencer* recently published a special Klondike edition with eight large pages packed full of information for the would-be goldseeker, all written in a particularly interesting style.

The Rock Rapids (Iowa) *Review* is now owned by P. H. McCarthy, formerly proprietor of the Rock Valley *Register*, he having purchased it from G. L. Caswell, who a few weeks previously bought out Lon F. Chapin.

Monetary Times, Toronto, Canada: Your postal card "dun" is something quite out of the ordinary. With occasional variation of the introductory matter it ought to have the desired effect. Should be pleased to hear the result.

I have received a copy of the "Educational Number" of the Tabor (Iowa) *Beacon*. This issue ranks among those nearest perfection typographically it has been my privilege to examine. Presswork and make-up are both commendable, and the ad. composition is above criticism. I venture the assertion that the work on the latter is the product of one brain; not that there is a sameness in the construction beyond the fact that each shows marked originality. Nineteen large ads.—each a model.

When the gas engine that ran a newspaper press at Rugby, England, broke down not long since, the proprietors, nothing daunted, showed Yankee enterprise by borrowing a steam roller from the town authorities, and with this power they finished the edition.

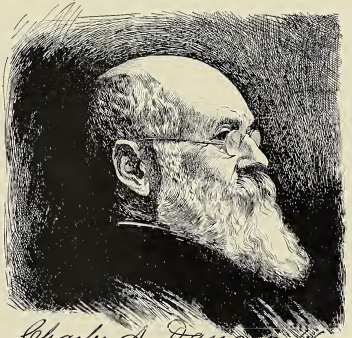
I am in receipt of a copy of the proceedings of the thirty-first annual meeting of the Missouri Press Association, held at Meramec Highlands, last June. It is a very complete and nicely arranged pamphlet of seventy-four pages, containing many half-tone illustrations.

Owing to increased circulation, the Westerly (R. I.) *Sun* finds it necessary to enlarge its plant. A Cottrell rotary web perfecting press has been installed and is doing good service. The machine is capable of turning out 10,000 copies per hour, folded and pasted ready for delivery.

D. O. Haynes, of the New York *Shipping and Commercial List*, will start a new financial daily in New York City about January 1. Wall street and financial news matter will be its distinctive features, and in this it will strive to divide honors with the old statistical *Journal of Commerce*.

Sauk Center (Minn.) *Herald:* The ads. of Jacobi Brothers & Mack are the best in your paper—few of the others are up to par. That of Dahlem's shows very bad taste. The matter underneath the cuts should have been set small, and the balance well displayed, as there was plenty of room. The "poem" set in the form of a duck is a novelty and is well constructed.

Dakota *Republican*, Vermillion, South Dakota: Your paper is well printed and has many attractive ads., notably those of R. E. Stinson, Grange & McVicker, Bridgman, and Dunlap Brothers & Company, in the issue of September 23. The smaller ads. all have one fault—the body set too large for the display. Take the Central Market, for example. "Central Market" and "Meats" should both be larger—the



Drawn by H. R. Johnson.

remainder much smaller. Beef, mutton, pork, veal, lamb, sausage do not need to be prominent—they are all "meats." It would be a good plan to bring out the fact that "Our sausages are all home manufactured." In the ad. above this—"The Ideal Restaurant"—select one line ("Try our special Sunday dinners," would do) and make it prominent, putting the others smaller to create contrast. Why not have one size

and style of type for your "sandwiched" readers? I notice Roman extended, Ionic, De Vinne, Title and Gothic, often two sizes of each. An extra lead either side the rules dividing your editorials would be an improvement.

THE National Association of Manufacturers has started a semi-monthly paper entitled *American Trade*, published at Philadelphia. Its object is to promote the welfare of the industries of the United States and also to afford a means of communication between the 1,000 members of the association.

MARINE CITY (Mich.) *Magnet:* Your local items under the head of "Rakings" are good—ninety-two items of from two to eight lines each, and a few longer ones. Try and keep these all together, under one head, carefully grading them as you do, and they will make a better showing. Your short, crisp editorial paragraphs are of the right sort, but would be of

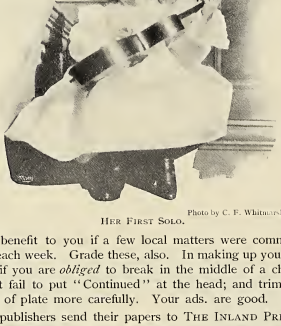


Photo by C. F. Whitmarsh.

HER FIRST SOLO.

more benefit to you if a few local matters were commented upon each week. Grade these, also. In making up your plate story, if you are *obliged* to break in the middle of a chapter, do not fail to put "Continued" at the head; and trim small pieces of plate more carefully. Your ads. are good.

IF publishers send their papers to THE INLAND PRINTER, intending them for criticism, but fail to write either "Byxbee" or "For criticism" on paper or wrapper, they must not be disappointed if no mention is made. Hundreds of publications are received each month, but criticism is only made when requested.

AN attempt was recently made on the life of Editor W. P. Moffet, of the Bismarck (N. D.) *Settler*, as a result of a fight against gambling and other immoralities. Five shots were fired from ambush, but none took effect. A few weeks previous his presses were broken up and a part of his outfit thrown into the Missouri river.

WERE it not for the advertisements no paper could be produced for the humble penny. The advertiser, in fact, pays the printing and paper bill. The next time you exclaim that your paper is half full of advertisements and that you are not going to pay for them, remember that the advertiser might rightly reply that the paper is half full of news, and that he isn't going to pay for that.—*Tit Bits.*

IN the February number of THE INLAND PRINTER I desire to devote some space to a discussion of rate cards. A number have been received, but not enough to form a basis for a helpful comparison. If your card has been found to meet all your desires, send it in and it may help out some other fellow without the slightest injury to yourself. If you have discovered faults in it, let me know what they are and I may be able to rectify them. It is hoped through this means to discover the perfect card of rates, that can be easily adjusted to meet the demands of all sections of the country. Send in your cards, with such information as you think necessary, so as to reach me by Christmas. Address as directed at the head of this department.

THE Illinois State Historical Library desires to make a complete bibliographical list of the newspapers which appeared in that State prior to 1860. Information concerning such, and gifts of old books, old newspapers, and anything relating to early Illinois, will be gladly received by the vice-president of the Library, Mr. Edmund J. James, University of Chicago.

SEVERAL London papers have their own paper mills in Kent, from which their paper is sent up daily, ready damped for printing. The cost of the paper for the *Daily Chronicle* alone is about $5,000 per week. The ink, which amounts to 2,500 pounds (supplied in large drums), costs $250 per week. The wages of compositors figures $1,750 per week, and that of machinists, stereotypers, etc., $1,000 per week.

MONROE County *News*, Albia, Iowa: Make-up and ad. composition are both commendable. The ad. of Clark Brothers deserves special mention as the matter was hard to handle. The Ionic for the articles enumerated was just the thing—De Vinne, or any other heavy-faced letter, would have spoiled the whole effect. Take time to grade your items of correspondence—it adds fifty per cent to their appearance.

NEW LONDON (Iowa) *Moon:* A well-printed paper, well filled with news. The ads. are original and attractive. They could be bettered by using a little less ornamentation and a few more cap lines. It is a poor plan to run paid readers among local items. Put them all together under a separate head, and you will enhance the appearance of your paper, please and gain subscribers, while your revenue will be undiminished.

THE *Southern Merchant*, published at Baltimore, Maryland, is a new journal, devoted to "the material and commercial interests of Baltimore, and that large and prosperous region which looks to it as a jobbing and distributing center." The initial number's sixteen pages are filled with solid information concerning the condition of the various lines of trade and commerce that cannot fail to be of inestimable value to both wholesale and retail merchants.

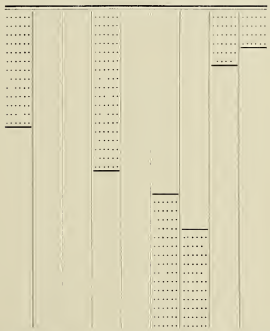
OCEANSIDE (Cal.) *Blade:* There is little room for improvement in your paper, typographically, but more impression and better register should be had. You need more local news. There are twenty-two items in your first column, but fourteen are paid readers. These should have some distinguishing mark, if nothing more than an em dash. Do not try to deceive your readers. The best business policy is: News first; subscribers second; advertising third. If you start with number 1, the others will follow in natural sequence.

Noble County Democrat, Albion, Indiana: Your paper contains the most essential elements of a successful newspaper—plenty of local news and correspondence. In advertising composition, make-up and presswork it ranks high among the weekly newspapers of the country. I do not admire your display head on the first page—it is too crowded, and fewer lower-case lines should be used. The fourth could be improved by contracting the "County Correspondence" head to three columns, and putting "Noble County Democrat," etc., at the top of second column.

THE best advertising medium in England is undoubtedly the London *Times*. This great daily, according to *Tit Bits*, has on the average 2,500 prepaid announcements every day from which it receives a revenue of $5,000 a day. It charges $1 for each thirty words. The *Daily Telegraph* and a number of other metropolitan sheets earn from $1,500 to $2,500 from the same class of advertising. The *Times* makes no concessions for quantity, and is therefore a shining example of the "flat rate" plan. A page in the *Daily Telegraph* or in the *Standard* costs about $780 a day; in the *Daily Chronicle* $700, and in

the *Daily News* $550. For half a page the *Westminster Gazette* charges $80, the *Globe* $100, and the *Star*, *Echo* or *Evening News*, $150. The *Christian Herald* sells space at $7.50 an inch, *Lloyd's* $7, the *Daily Graphic* $4, and the *Weekly Dispatch* $3. To insert a prospectus of one hundred lines in the twelve principal morning papers of London would cost $320, and in the evening papers $260.

Few advertisers of the present day are content to have their ads. appear in obscure positions, with many columns of other ads. intervening between their own and the news matter to which the eyes of the newspaper reader are invariably directed. The days are past when newspapers were a novelty and everything in them was read simply because it was "printed," and something must be done to gratify the demand of advertisers for positions "top of column," "first following reading;" "siding on reading," and many others equally difficult to supply under the form of the old eight and nine column folios. Even the seven-column page has its difficulties, and will undoubtedly be obliged to give way to one containing still less. The efforts of some of the long-established weeklies to maintain their appearance of forty or fifty years ago and still satisfy the advertising agencies is amusing and often ludicrous. A case of a little more than usual interest was noticed recently. A Long Island weekly, publishing a nine-column folio, has always been accustomed to put about seven columns of ads. on the fourth page. How to give four columns of these special positions next to reading is becoming more and more of a problem. A few weeks since the fourth page presented the appearance shown below, the leaders indicating reading. To make matters still more interesting, the reading matter was a story which was continued from point to point with nothing to indicate where to look for the next paragraph, and started at the top of the first column, in the middle of a sentence, under a line, "Continued from last week." A portion of the matter in the second and third columns was also reading, but was not a part of the story.



The page would have presented a much better appearance if the reading had been run in two columns down the center, with one or, if necessary, two columns of ads. between them. One hundred inches of "next to reading" advertising, with four "top of column, next reading" positions, would in this way have been secured. But this is very little worse than some of the New York dailies, with but six and seven columns to the page. To obviate this difficulty, the tendency is toward smaller pages, increasing the number. A weekly has just been started at Saltcoats, Assiniboia, Canada, with but three columns to the page, twelve pages and cover, wire-stitched and trimmed, and the long-established papers are fast increasing their pages and decreasing their columns, and soon the nine-column folio will be relegated to a past age. It is only a question of a few years when the mammoth presses, with their output of tens of thousands of copies per hour, will be so constructed as to deliver their product wire-stitched and trimmed. *Expediatur dies!*

I have received a copy of the "Boyd Co Democrat," with this date line, "Vl.3 Lynch Boyd County Neb Friday July 16." When the Buffalo Typothetæ contemplates constructing another programme, many valuable points could be obtained from this publication. Here is one of its ads.:

A NEW DEPARTURE

We now offer the Boyd County Democrat in, which we propos to give the Boyd Co. news, and of the following weekly papers, for 1 year every person, for $1.00. $1. will furnish you remember, with the Boyd Co. Democrat and Silver Knight of Washington, D C. or the Wealth-Makers of Lincoln Neb. or the Cincinatti Times wuher ot these papers are well worth the money.

The original was set in 18-point gothic, solid. The ad. display and presswork are much worse than this, the latter being absolutely "out of sight" in many places.

The Maryville (Mo.) *Tribune* writes: "We are giving publicity to the statement that for circulation, news, editorials, make-up and typography the *Tribune* is without an equal among the United States country weeklies. We will accept your opinion and judgment as to the merits of any paper claiming our offer of $5 for a better weekly than the *Tribune*." Messrs. McJimsey & Wray may be justly proud of their paper. It has a guaranteed circulation of 3,000; is filled with news, interestingly written; editorially sound; make-up novel, neat and practical; and ad. composition fully up to the highest standard. We do not know of a country weekly that can surpass it in all these points of excellence. Just one suggestion: Those 24-point Latin condensed heads would look better if set in caps.

A DAMPER TO GENIUS.

A north Georgia farmer, who was possessed of some means, entered the office of his country paper and asked for the editor.

The farmer was accompanied by his son — a youth of seventeen years — and as soon as the editor, who was in his secret sanctum, was informed that his visitors were not bill collectors, he came forward and shook hands.

"I came ter git some information," explained the farmer.

"Certainly," said the editor, "and you came to the right place. Be seated."

The farmer sat on one end of the table, while his son sat on the floor.

"This boy o' mine," he said, "wants to go into the literary business, an' I thought you'd know ef thar wuz any money in it or not. It's a good business — ain't it?"

"Why — yes," said the editor, after some little hesitation. "I've been in it myself for fifteen years, and you see where I've got to."

The farmer eyed him from head to foot, glanced around the poorly furnished office, surveyed the editor once more, then, turning to his son, who was still on the floor, said:

"Git up, John, an' go home, an' go back ter plowin'!"—*Atlanta Constitution.*

A GREAT HELP IN HIS BUSINESS.

I am receiving The Inland Printer through Messrs. Fotheringham & Popham of this city. I find the paper a great help to me in my business, and would not think of keeping shop without it.—*Rolla L. Crain, Ottawa, Canada.*



By courtesy "The Chicago Daily News."

THE LAY OF THE FOOZLED GOLFER

AND THE HATCHING OF A GHOST STORY.

'T was a giggling golf girl's wraith
And a nifty golf man's spook;
And they held me up near Wheaton links
And grabbed me by each duke.

Their grasp was as a sister's kiss—
So clammy, damp and cold.
"Let go, you chunks of fog!" quoth I.
Eftsoon they dropped their hold.

I turned about to leave the spot;
A caddy's ghost I found.
It stooped and breathed upon my feet
And froze them to the ground.

'Twas nigh the hour when owl cars crawl
And my mind was filled with rue,
For I saw the pallid moonbeams pierce
The trio through and through.

The golfers' faces both were white;
The caddy's face was clean;
As strange, unearthly, weird a sight
As ever was, I ween.

The frost of bleak October's gale
Was mingled with each form
And made me shiver till at length
The shivering made me warm.

Then up and spake the golfer's ghost:
"By gum you shall not go
Until you've listened while I tell
A tale of golf and woe.

"Three fortnights since yon lonesome links
Rang with the gay guffaw
Of many a blithe and bonny lass
And husky lad and braw.

"And I was there in rich array,
The pride of all the maids,
For in the hose that decked my limbs
Were three score festive shades.

"And then and there, 'midst all that throng,
I straightway up and swore
A dire, portentous oath that I
Would break the bogey score.

"Now by my Gooseneck Putter's heel
I swore the deed to do,
And those who heard my frightsome oath
In terror from me flew.

"For be it known no golfer can
A vow more awful say;
But in those hose of gorgeous hues
Felt I my oats that day.

"Ere long the jocund sport began,
And I, still blown with pride,
Was paired in singles with this maid
Whose wraith stands at my side.

"In wondrous form I started out
And felt that I would win;
I was a bird, so all averred
Who watched my golf globe spin.

"With bulger, brassie, bap and cleek
Right buxom swats I swate
And ne'er a foozle foozed my game
To halt me in my gait.

"But one more hole remained to do.
I had an easy stroke,
Which made, my oath would be made good;
The bogey score be broke.

"I swung my club on high prepared
To soak the waiting sphere,
When, lo! a horse-fly came along
And sate upon my ear.

"The fly was fly, ah, very fly;
Its beak was sharp and long;
And with its wile did me beguile
So that my stroke went wrong.

"Alas that I must tell the tale:
Alas that you must hear;
But, with a groan, I struck a stone
And missed the waiting sphere.

"The stroke was lost, my vow was broke,
Likewise my good golf stick;
Nor was this all, for evils then
Did follow fast and thick.

"The maid whose wraith is at my side
In my fell curse was linked,
For as I smote that fateful smite
Her left eyelid had blinked.

"And 'tis a grievous sin in golf
To move while strokes are played;
So all who saw the blink she blunk
With horror were dismayed.

"And direr still—yon caddy boy
Beneath the dread curse fell,
For when he said 'Your golf stick's broke!
Pronounced golf with the 'l.'

"Three frightful sins were on our heads;
Our golfing doom was sealed;
They stript us of our golfing hose
And drove us from the field.

" And though as golfists we are now
As stone dead as the Sphinx,
Our foggy ghosts forevermore
Must haunt the golfing links.

" And though the cold north winds do blow,
And golfing season's o'er,
When midnight chimes we three start out
To break the bogey score.

" And o'er the drear, forlorn links,
O'er bunker, green and whins,
And through the long, gaunt, grassy grass
Our phantom golf ball spins.

" Oh, woe is ours since we poor wraiths
On live men's links must poach
And — " He could say no more. A sob
Had foozled his words' approach.

A moment later midnight chimed,
And with a mournful cry
The ghastly trio turned and fled
To the links which stood hard by.

I watched them gobble, baff and scaff,
Until from pity's sluice
My scalding tears did flow and melt
My frozen shoe soles loose.

Then I, too, fled and left the place—
Yet as I ran could hear
Remote from me across the lea
The swatting of the sphere.

WILL G. JACKSON, in *The Chicago Daily News*.

FRED RICHARDSON — ARTIST.

IN respect to newspaper illustrators, Chicago can boast the best talent. From time to time THE INLAND PRINTER has presented the work of prominent artists in black-and-white who regularly contribute the pictured wit and description that lend piquancy to the daily press of Chicago. This month its readers are favored with three illustrations of the art of Fred Richardson, who now stands in the front rank of his profession and is rapidly achieving a national reputation. The reproductions have been made direct from his drawings, and, although greatly reduced, show all the excellencies of the originals, and present them to much better advantage than when shown in a daily. Such productions deserve to be preserved in this way, after the ephemeral use to which they are put in the daily sheet, and we regret we have not space to show more of his work in the refined cartoon line. Unfortunately, Mr. Richardson's modesty frustrates our efforts to print his personal history, but in the following, taken from a recent review of art and artists in the Brooklyn *Eagle*, is given a just and appreciative summary of the characteristics of his art. Speaking of the efforts of some artists to lift newspaper work above the mere making of illustrations — the putting of some real thought and art into their drawing — the writer says: "Conspicuous among these is Fred Richardson, of the Chicago *News*. No other city would have kept this artist in newspaper work so long, for Chicago is ahead of New York in the average of its papers, and in spite of the fun we make of the town it has more sense of decency in journalism. There are no equivalents in Chicago to the two low papers that claim such power and circulation across the river. Richardson is better than Aubrey Beardsley — whom he at first suggests by reason of his decorative ability — because all his work is manly. You never find in it indications of sickliness or immorality. He is a trained man with a pen and pencil; his work is thorough; he has a sense of the grace of line and of the dramatic possibilities of light and shade; he studies and sees, and he has a knack of compelling your attention, while he seldom deceives you in respect of the value of what he asks you to look at. His pictures occasionally have a poster quality in their force of black-and-white, and one imagines that he would do well with color. The kind of pictures that he is making belong to pure art. Even though they serve a temporary purpose and interest, they have enduring value, and if the *News* will sell these cuts on proof paper it will oblige collectors who know a good thing. Richardson's work will appreciate in value as time goes on, especially if he restrains himself to the work he is now doing, and improves. As an illustrator he is unique, and nobody who is working for any other daily paper can be compared with him. A recent picture of his represents the schoolmaster as a spider, his web stored with dry books, and he about to pounce upon the unhappy boys and girls who are drawn within his reach. In contrast with this you see the boy in vacation time paddling in a boat with a pleasant landscape about him. Another device, possibly suggested by Vedder, is that of a number of hands reaching after winged bubbles of fame, that break in the catching, though one hand has found its bubble made of blood. The drawings of this artist show that art is just as possible a feature of daily journalism as editorials and specials may be, and unless newspapers go back one of these days to the simple business of telling the news, it may become one of the most engaging of their features in the future."

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

COLD PROCESS STEREOTYPING.— M. D., Madison, Wisconsin, writes: "Will you please explain the latest thing in cold process for stereotyping or drying a matrix without steam, and state if there is any in use that is wholly satisfactory for large dailies?" *Answer.*— The fact that none of the large dailies employ the cold process would indicate that an entirely satisfactory method of cold stereotyping has yet to be invented. In this department will be found a description of a German process which is said to be satisfactory, but it has not been tested in this country. THE INLAND PRINTER is making an effort to obtain detailed information concerning this method and may have something further to say on the subject at a later date. The English method of drying molds in an oven is quite successfully employed by several papers in England, Ireland and Australia. The details of the process are fully described in the book on stereotyping sold by The Inland Printer Company. Announcements of cold process methods may also be found in the advertising columns of this paper.

ENGLISH PRICES FOR ELECTROTYPING.— Judging from the announcement of a prominent firm of London electrotypers, better prices are obtained for electrotypes in England than in the United States. The rates advertised are as follows: Electrotypes unmounted, 1½ cents per inch; electros mounted, 2 cents; extra thick shell, 2½ cents; half-tone and color plates, 3 cents; nickel facing for colorwork, 1 cent extra; small blocks, minimum, 12 cents.

DOUBLE-PAGE NEWSPAPER PLATES.— A novelty in newspaper stereotyping has been recently introduced in the West by the Chicago *Tribune*. To accommodate certain advertising patrons who desire more room for display than may be found on a single page of the *Tribune*, arrangements have been made to cast double-page plates in one piece. To effect this object, it has been necessary to add to the regular plant a complete outfit of stereotyping machinery of double the usual size. The additional equipment consists of a steam table, furnace, casting box, finishing block, tail cutter and shaving machine. When standing in a perpendicular position ready to receive the melted metal, the mouth of the casting box is about five feet from the floor, and it is obviously no child's play to lift to this height sufficient metal to cast two pages of the *Tribune*. The machinery for finishing the plates is all up to date in every respect. The tail cutter is provided with cutting tools at each end by means of which both ends of the plate are beveled at the same

time. The shaver is furnished with a device operated by pressure of the foot on a treadle which throws the plate out of the machine after it has been shaved. The platen of the steam table has two screws passing up through the yoke, each terminating in a gear wheel. Between the two gears is a pinion keyed to an upright shaft which is surmounted by a handwheel by means of which pressure is applied to the form. The gears are about eight times as large as the pinion, and an enormous pressure may, therefore, be applied with only a light pull on the handwheel. Over 500 single-page plates are required for the Sunday edition of the *Tribune*, and they are prepared by eleven stereotypers between the hours of 2 P.M. and 6 A.M. It is a long night, but the boys receive extra pay for all the time they are employed in excess of ten hours.



By courtesy "The Chicago Daily News."

THE HARVEST — DRAWN BY FRED RICHARDSON.

NEW STEREOTYPING PROCESS.— Many have been the attempts made to shorten the process of stereotyping a form of type, and various inventive geniuses have from time to time brought forward methods for which they have claimed much more than could be obtained in actual practice. Flongs of varying composition manufactured under the veil of much secrecy have been put before the trade from time to time, and yet the old-fashioned papier-maché flong and the beating brush still hold the field in all but a few establishments. That the newspaper printer desires a quick and new method of stereotyping may be taken as a fact, and anything that will aid him in getting his forms cast speedily will be eagerly accepted, always supposing it to stand the practical test of everyday work, and to be free from any manipulations that are new to the men who are working in the foundries. The latest comer in the field of rapid stereotyping methods is Mr. B. von Alvensleben, of Vienna, a practical man with a knowledge of the printer's needs in this line, who has produced a flong that is used in a perfectly dry state, and is therefore ready to take a cast from immediately it leaves the rolling press. There is really very little to explain about Mr. Alvensleben's process, the few manipulations required being as follows: The prepared flong, which is the inventor's secret, resembles a dry spongy sheet of paper pulp, with a prepared surface on one side; this surface is laid next the type form, which is then run through a roller press and subjected to pressure corresponding to its size and character. When it leaves the rolling press the mold is ready for casting, and may be placed in the casting box, when the inventor claims that from eight to ten good casts can be had from it. The molds can be used for every class of stereotyping, and are specially prepared to suit the requirements of rotary machines. Mr. Alvensleben has sent us a specimen mold made from his flong, and it is equal in appearance and depth to anything produced by the ordinary process. The flong is patented in the various European countries, and, if the inventor's claims be justified, seems a distinct advance on the present method.— *British and Colonial Stationer and Printer.*

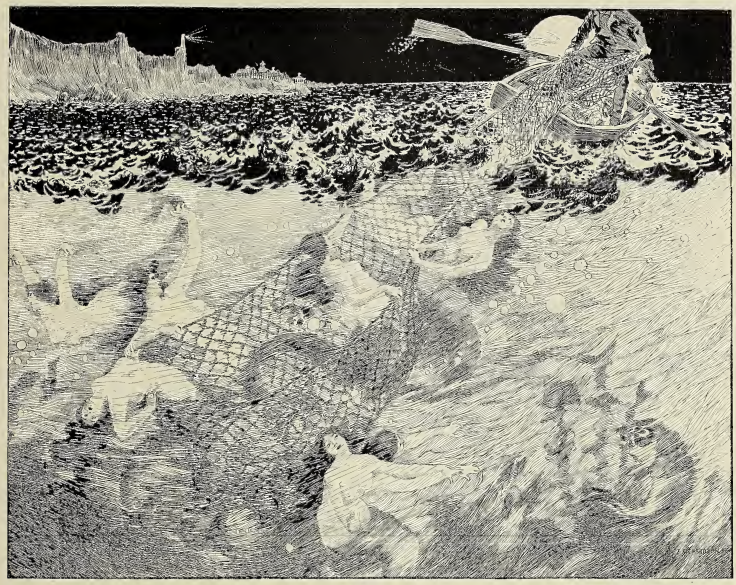
ENGLISH NOMENCLATURE OF ELECTROTYPING.— Some of the terms used in the English foundries would be hardly recognized by American workmen. For instance, the bearers which surround a job are called "clumps." The building iron goes by the name of "poker," while the workman who skillfully guides this important tool over the mold is called a "riser." The finishing hammer is a "planishing" hammer in

London, and our shaving machine is called a planing machine. The first cut from the back of an electrotype plate is taken off in American foundries by a rougher, while in most English foundries it is turned off in a "lathe."

EXHIBITS AT AMERICAN INSTITUTE FAIR.

THE Campbell Printing Press & Manufacturing Company, ever alert and willing to prove the unrivaled merits claimed for the "Century" press, took advantage of the publicity which the American Institute Fair at Madison Square Garden in New York City offered, and put upon exhibition and

2,760 an hour. At the latter extraordinary high speed one would have supposed that these large plates would have pulled the surface from the paper. But such was not the case. The paper used was A No. 1 Woodcut, 33 by 46, 120 pounds, furnished by Henry Lindenmeyr & Sons, New York, and the ink was Frederick H. Levey Company's Half-Tone Cut. Another press, a "Century" Pony, bed 26 by 35 inches, was illustrating the "rotary centerless" bed movement at the rate of 3,500 impressions an hour. But the secret of these wonderful performances was revealed in what at first appeared to be a planing machine, but which proved to be a skeleton of a No. 0



By courtesy "The Chicago Daily News."

THE CATCH — DRAWN BY FRED RICHARDSON.

in active operation different patterns of their truly meritorious presses, and it is very possible that they were there accomplishing a feat in presswork that was rarely if ever attempted or even deemed possible. Upon a "Century," bed 39 by 52 inches, they would run a form of but two rows of four fine half-tone plates, each at a speed of 1,680 impressions per hour. They would then remove these two rows of plates, and insert two more rows of four plates each — thus making a full printed sheet of sixteen pages — and print the latter plates at a speed of 2,100 impressions an hour. The sheets were then turned and printed in the same way, but with increased speeds, as two rows of the plates were printed at the rate of 2,400 per hour, and the last two rows at 2,760 per hour. The wonderful part of this is, aside from the rapid speed, that the printing of these thirty-two plates upon both sides of the sheet showed up clear, fine and distinct, and it is very doubtful if anyone could discover a difference between the plates printed at 1,680 an hour, or those printed at

"Century," bed 43 by 56 inches, and running at a 1,200-an-hour motion, illustrating the modern press as constructed, originated and exclusively employed by the Campbell Company. This skeleton exhibit emphasized the strength and rigidity of the "Century," and demonstrated the fact that the vital parts of the press can be set in place and operated without having to be fastened together by and dependent upon the support of the side frames. This laid bare the "heart of the Century," a solid piece of casting weighing quite 2,000 pounds, and located directly beneath the point of impression. Nothing a manufacturer could show could possibly give one so good an idea, or impress one with the substantial quality of a machine more than this. Each press in the exhibit was driven by a Crocker-Wheeler direct-connected motor, and the entire affair well illustrated the enterprise of this progressive company.

The Latham Machinery Company, of Chicago, had a fine exhibit of their popular Monitor wire stitchers at the Fair,

and they reported a large number of orders having been secured in consequence.

Possibly one of the simplest exhibits in the printing line was the "W. & S." automatic paper feeder. The absence of any complicated mechanism or intricate adjustment in this feeder is as noteworthy as is its wonderful ability to feed and separate sheets. The movement is rotary, and its speed is practically without limitation.

The Otto Gas Engine Company, of Philadelphia, had a large exhibit, and they report having sold several of their reliable engines to New York City printers during the exhibition.

The Harris Automatic Press Company, of Niles, Ohio, created quite an interest, as the crowds constantly surrounding their exhibit proved. The phenomenal speed of this press was timed by a representative of THE INLAND PRINTER, when, by accurate count, it printed 500 envelopes in 2:12. It was noted that its builders have dispensed with the use of tapes entirely, and that they also run from a direct-connected motor.

Walter Scott & Co. had on exhibition two presses: one a two-roller, two-revolution, with front-fly delivery; the other a four-roller, two-revolution, with printed-side-up delivery. The *new* features presented by these presses were the continuous bed motion; the ink distribution, by which the ink is first ducted from the fountain to the constantly revolving distributing rollers before being transferred to the ink table; interchangeable rollers, whether form rollers or ink distributers; a noiseless backup; a continuous rack, which is claimed to be the only full-tooth, full-length rack yet placed upon a two-revolution press; air-cushion regulator to control the speed when press is in motion; positive and accurate gripper motion, with self-acting attachment to prevent breaking. The printed-side-up delivery on the four-roller press is new and novel — the printed sheet being carried on a large strip of muslin until it arrives above the delivery board, when the muslin winds itself up, allowing the sheet to drop.

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed to this office, flat, marked plainly, "RALPH."

IN accordance with the plan announced in this department last month, we take pleasure in reproducing a few stationery headings. Next issue we shall reproduce some invitations. The subject of stationery work should prove of unusual interest to our readers, and for their instruction we enumerate a few of the points which should be given more than a passing thought. In the first place, neatness and simplicity should be the rule, instead of elaboration and complication. Stationery headings must not be confounded with the poster or dodger. The headings used by some merchants would naturally lead one to the conclusion that they were intended for the sole purpose of being posted up in the manner of the show bill. Some compositors also seem imbued with the false idea that the two and one-half inches of blank, unruled space at the top of the sheet must, without question, be all taken up, and if the type which they have selected, apparently with this sole object in view, does not consume all the white space, they immediately repair to the ornament case and proceed to make up any deficiency that may exist. This is the wrong plan. In stationery headings the most important thing is the firm name, with the business a close second, and it should always be so treated. The reason why the firm name should be given the most prominence, is because the recipient of a letter naturally wishes to know from whom it comes, and he next wants to learn what business the writer is engaged in. Everything else that is placed on a letter-head or note-head, except the date line, is of less importance, and should, therefore, be treated in such a manner that it will not detract in any way from the main display. If our readers will take the time to reason and study this matter out in an intelligent manner, they will realize that there is good and sufficient reason for every line of type they set. The plan of haphazard, indiscriminate use of display lines is altogether wrong and contrary to all good rules and to the dictates of reason. If there is a profusion of unimportant reading matter to contend with, this should be grouped about the main or central portion of the heading in such a manner that it will not detract from the display. It is generally a good plan to use small light-face type for this purpose. Particular attention should always be paid to harmony in the employment of different type faces, to proper spacing, to judicious ornamentation and to common-sense treatment. Stationery headings are very properly divided into classes. There is the professional heading for lawyers, doctors and other professional men; the commercial heading for merchants, manufacturers, etc.; headings for both public and private institutions, schools, etc. Each class should have different treatment. The commercial heading allows more latitude to the compositor than any other class, and he can, with perfect propriety, take liberties which,

C. N. LINDLEY & CO.
OHIO MORTGAGE LOANS,
—AND—
MUNICIPAL BONDS.
CARLISLE BLOCK.
CHILLICOTHE, O., 189

EARHART & RICHARDSON, CINCINNATI, OHIO.—PROFESSIONAL HEADING.

in the professional heading, would be entirely out of place and lay it open to just criticism. The professional heading should be the embodiment of dignified simplicity. It should be devoid of all ornamentation, be absolutely plain and lean toward the classic order. The headings for public and private institutions should have similar treatment to the professional, although more latitude is allowable. The reproductions comprise three headings from the well-known firm of Earhart & Richardson, Cincinnati, Ohio, whose taste in such matters is unquestioned, and whose work shows exactly the treatment indicated above. There are also headings by Mr. George Hahn, of Plymouth, Indiana, and Mr. Roy T. Porte, of Hunter, North Dakota. We see no good reason why Mr. Hahn used lower case for the State in conjunction with capitals for the name of the town in his heading, and we cannot approve this plan, because the State is of as much importance as the town and should, therefore, have the same treatment. We believe these headings clearly illustrate these remarks, and we sincerely hope they may be the means of making some of the craft see the matter of stationery headings in its true light.

DAVIS & STEELE, Rochester, New York.—Your samples evidence artistic talent. It is a bad plan to shade a text letter. Your blotter is excellent.

PARAGON PRINTING WORKS, Somerset, Kentucky.—We think you have spoiled an excellent piece of printing by overburdening the first page with borders.

F. STACY WHITNEY, Tacoma, Washington.—While the composition on the blotters is all that could be desired, we do not think the reading matter on some of them very good or dignified. We have special reference to the August and September blotters.

T. B. KENNEDY, Charleston, South Carolina.—To be candid, we cannot approve the work on your stationery. It would be wrong to let you think the work up to date. The fancy flourishes employed on the letter-head of Simon Brown were out of date years ago, and we would advise you to discard them. Do not use so much rulework. Strive to have work



A HOLY NIGHT.

Artist: Roeber.

Half-tone stock plate by
ELECTRO-TINT ENGRAVING COMPANY,
723 Sansom street,
Philadelphia, Pennsylvania.
Duplicates for sale.



HILDA CLARK.

Half-tone by
ELECTRIC CITY ENGRAVING CO.,
507 Washington street,
Buffalo, N. Y.

neat, dignified and simple. Your samples evidence much time foolishly employed. Read carefully all that is said in the chapter on stationery work, and send in your work in small parcels. We are willing to aid you all we can, and you need assistance.

I. A. MEDLAR & Co., Omaha, Nebraska.—The blotters which you submit as the work of your foreman, Mr. G. E. Hooper, are excellent. Those for the months of June and October are very artistic, but we cannot say that we approve the plan of the "Good Judgment" blotter. We would advise you to throw that curved rule ornament in the scrap-rule box. It has helped neither job. We have repeatedly given our wording flush to the right. It may be necessary to deviate from the above plan in some of the minor particulars, but follow it as closely as circumstances will permit. We consider the "Richland Farm" title-page an artistic piece of composition, and would reproduce it were it not for the desire to show stationery headings in this issue. But we will probably use it the month in which title-pages are shown.

C. H. M., Atlanta, Georgia.—The worst feature of the amateur work which you submit for criticism is the cutting out a portion of the sky in the large cut on the blotter to accommodate the words "Knoxville Office." This sort of vandalism should never be tolerated. There is nothing very

LAWRENCEBURG CITY SCHOOLS.

R. ELLSWORTH CALL, M.A., PH. D.,
SUPERINTENDENT.

LAWRENCEBURG, INDIANA.

EARHART & RICHARDSON, CINCINNATI, OHIO.—INSTITUTION HEADING.

opinion of them in this column. They cause more trouble to the pressman and stoneman, as well as to the compositor, than any other ornamentation that was ever devised. Otherwise the composition is all that could be desired. The presswork is of a superior class.

JOHN MCCORMICK, Hoosick Falls, New York.—Your ad. for the Stewart Range is splendid as to composition, correct whiting out and grouping. Your work seems to improve each time you send in samples.

ORVILLE M. LAYTEN, Peoria, Illinois.—Considering the amount of matter, size and shape of the Woodruff Ice Company's title-page, you did very well with it. However, this job could be improved, and we believe it will be well worth your time and trouble to reset it upon this plan: Begin with the names of the officers and move their titles immediately in the center, underneath each name. You can abbreviate the word striking in the composition on either job, and the presswork is very poor indeed.

ROBERT TODD, Los Angeles, California.—Your "flyers" are right up to date, and show good treatment in all departments. You certainly deserve much credit for the artistic manner in which you set the advertisements in Greater Los Angeles. Such ads. as these are what help to bring business to any paper. The advertisement of the Los Angeles Furniture Company, for the amount of matter contained, shows artistic composition and very effective display.

H. E. P., Denver, Colorado.—The composition on the cover of the Eccles Lumber Company is neat, and the same can be said of the cards. But some of the jobs are not balanced properly. The card of The Aldine will furnish an example for all the others. The upper right-hand corner is where you have left the job weak. Had you placed the words

E. E. Roberts. *Geo. H. Brackett.*

Theatrical Advertising Co.

No. 85 Atlas Bank Building

Telephone 2085.

Cincinnati, ... *189*

EARHART & RICHARDSON, CINCINNATI, OHIO.—COMMERCIAL HEADING.

"manager," which will be necessary, in order to gain space. By this you will gain about four picas. Move the section pertaining to telephones and ice houses over to the left about three picas—or rather have it come in the center of the measure. It will be necessary to abbreviate "street," so that this section will line up properly. Remove "July 1st, 1897," and place in its stead the matter in the lower left-hand corner. Transfer "June 1st, 1897," to the lower left-hand corner, placing the year underneath the month and date. Move "Lake and Artificial Ice" over to the center of the measure and set the word "Ice" in the capitals of the font in which "Woodruff Ice Co." is set, and give it the same treatment accorded to the firm name as regards color scheme. To the left of the word "Ice" you can place "Established 1855." It will be best to place this "Finest Capitol Hill Location" in the above corner it would have balanced the job. Balance is where you had better put most of your study until you thoroughly understand it.

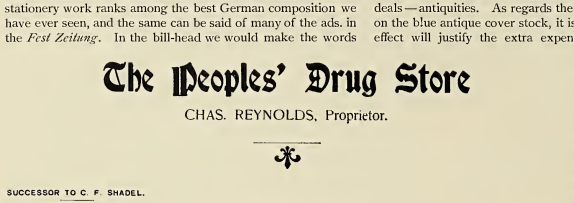
GEORGE C. HICKS, Berlin, Wisconsin.—All samples in your booklet are neat and very tasty.

L. A. CHANDLER, whose work has been reviewed in this department, has become half owner in the Mayfield (Ky.) *Mirror*. Mr. Chandler has the best wishes of THE INLAND PRINTER.

WILLIAM P. BEECHBORN, Philadelphia, Pennsylvania.—The plan of your cover is all right, had the printing been in two or more colors, but it has too much border for a one-color job. There is another place where you make a mistake. You should

always use the character "&" in a firm name. We think you had room in the line with the name "Wilken" to accommodate this. It would have been much better and more sensible than the way you have it, because the firm name would not have the appearance of being separated. The reason the firm name has this appearance is on account of the catch line "and."

Bruegmann & Schmeider, San Diego, California.—Your stationery work ranks among the best German composition we have ever seen, and the same can be said of many of the ads. in the *Fest Zeitung*. In the bill-head we would make the words



George Hahn, Plymouth, Indiana.—Commercial Heading.

"Commercial Printing" a trifle stronger, using a pica text letter for the purpose. We would also make the same change on the letter-head.

George W. Varney, Camden, Maine.—Your blank check is very neat, but we do not think so well of the blotter. The composition is only ordinary, and there is too much red on it. We see that you have carried out the "long line, short line" policy, and we would advise you to try and break up your display and let your jobs have more air.

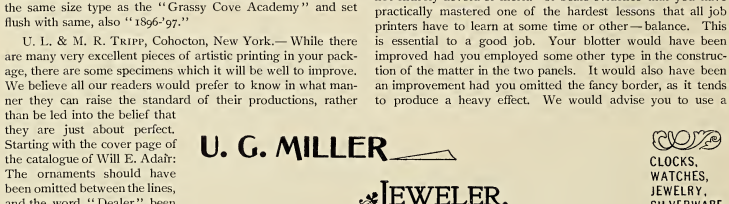
S. C. Bishop, Crossville, Tennessee.—While your cover is pleasing in appearance, yet there is, as you have stated, something wrong about it, and you did not miss the mark very much in stating where it was. The top and bottom bands of border should have been omitted altogether, also the nonpareil border inside central border. "Catalogue of" should be in the same size type as the "Grassy Cove Academy" and set flush with same, also "1896-'97."

U. L. & M. R. Tripp, Cohocton, New York.—While there are many very excellent pieces of artistic printing in your package, there are some specimens which it will be well to improve. We believe all our readers would prefer to know in what manner they can raise the standard of their productions, rather than be led into the belief that they are just about perfect. Starting with the cover page of the catalogue of Will E. Adair: The ornaments should have been omitted between the lines, and the word "Dealer" been placed in the center of the line, and the word "Music" set flush to the left above the word "Dealer." This would make a very fair cover. The title-page is entirely too elaborate. The rulework is out of place, and the reading matter scattered too much. The type employed for the introduction is two sizes too large. Always remember that 10-point leaded is preferable to 12-point solid. The fancy bits of border around the initial letter are in bad taste, and the long pointer at the signature inexcusable in work of this kind. We do not approve of the curved lines which you use on some of your stationery headings. Among the excellent and artistic specimens are "The Pleasure of Business," "Printing That Pays," the letter-head of the Cohocton *Index*, the card of The George W. Peck Company, and "Little Said is Quickly Read."

George Fes. Dow, manager *Essex Antiquarian*, Salem, Massachusetts.—The style and general make-up of the *Antiquarian* is good, and we cannot see how it is possible to improve it. It is in keeping with the subjects with which it deals—antiquities. As regards the feasibility of using red ink on the blue antique cover stock, it is not likely that the general effect will justify the extra expense. However, should you decide to try this plan, it must not be attempted on a plan wherein the red will have the predominance. The three capital letters in the name of the publication at the top of the page, and the full name of the periodical and the year at the bottom will be sufficient. On the one-color plan, we think you will get the best and most satisfactory results by using an ink the component parts of which are two-thirds bronze-blue and one-third purple-lake—B. These should be good grades and mixed fresh for each edition, reducing same with a good heavy gloss varnish. We were much interested in the *Antiquarian*, especially with the inscriptions from the ancient tombstones. The general proportions of the publication are all right.

A. L. Stonecypher, Omaha, Nebraska.—Your envelope is as good a thing in the way of printers' advertising as we have seen in a long time. Taken together with its contents, it can hardly do otherwise than bring you business. We like to look over your own advertising matter, as well as your specimens, because both are fresh and crisp.

W. A. Francis, Salem, Virginia.—There is no good reason why you cannot be a good job printer. Your blotter is not entirely devoid of merit. It bears evidence that you have practically mastered one of the hardest lessons that all job printers have to learn at some time or other—balance. This is essential to a good job. Your blotter would have been improved had you employed some other type in the construction of the matter in the two panels. It would also have been an improvement had you omitted the fancy border, as it tends to produce a heavy effect. We would advise you to use a plain roman type for the matter in the panels, say about 18-point, and set one word to the line, placing the words in such a manner that they will all be flush to the left, and leading between the lines sufficiently to fill the space of the panel. The central portion of your display is all right and as good as



Roy T. Porte, Hunter, North Dakota.—Commercial Heading.

anyone could do with the material which you have to work with. Do not be backward about sending your work for criticism. We honestly try to aid all who use this department, to analyze the work carefully, and suggest improvement.

KEATING & BARNARD, Fort Edward, New York.— You touched a weak spot with that Washington cigar. It arrived without damage and went the way of all good weeds. Now, if you were so fortunate with your customers as you are with us, you certainly cannot fail to get returns from this novel method of advertising your business. Messrs. Keating & Barnard issued a greeting to their customers in the form of a neat circular, thanking them for their patronage. These circulars were wrapped around a good cigar and mailed in a pasteboard box. The only criticism we have to make on the circular is the employment of the initial letter and printing it in a different colored ink. A good plain initial, in black, would have been more satisfactory.

C. A. Stowell. H. J. Lloyd. Geo. N. Truax.

The

Wyalusing Printing
And
Engraving Company,

Geo. N. Truax, Manager.

Half-Tone and Line Engraving. BEST WORK FOR THE LEAST MONEY. Plain and Fancy Job Printing.

Wyalusing, Pa., 189...

No. 1.

GEORGE N. TRUAX, Wyalusing, Pennsylvania.— The greatest fault in your work is over-ornamentation and the too copious use of pointers. Take your firm note-head, and what do we find? Three pointers, two other ornaments and a dragon ornament incased in a panel of border. What have any of them to do with your business? As we have a chapter in this issue on stationery headings, we propose to set a contrast specimen to your note-head (No. 1), and show you how to get up your stationery in a proper manner. The ornamentation is entirely out of place and should be contrary to the dictates of reason. You have sacrificed the display on your heading to accommodate the worse than useless dragon ornament. The wording is not properly divided or grouped as regards the name of your firm. It would be better as shown in example No. 2. The name of the manager is too large, and the date line is too weak. We see that you are well provided with late type faces and there is no good reason why you should not do up-to-date printing. In your other jobs we note the tendency to have too many display lines. It is next to impossible to get good results on this plan. Some of your work shows good composition, but we prefer to point out your weaknesses, rather than dwell upon that which is good, for the reason that you will see how to avoid the mistakes in the future. We would advise you to send samples frequently for criticism, as you need coaching on numerous things. We believe that you are capable, but you will realize that there is a vast difference between newspaper and job work.

ALVIN B. STIGNER, Frankfort, Michigan.— It is truly a mistake to sacrifice good common-sense treatment in display work for the sake of obtaining a novel effect. We have reference to the card and note-head of the National Hotel Livery Barn. On these jobs you have made the word "Line" the most important part of the display, when it should not have been so treated. The main line is, or should be, "National Hotel Livery Barn," and "Livery, Bus and Transfer Line" is next in importance. In reality, the word which you have made the most important is of less consequence than either of the other words. The letter-head of the Express Publishing House is your best specimen. We think your envelope corners good.

R. S. THOMASON, Albia, Iowa.— There is no one better pleased or more gratified to note your improvement and advancement than we are. The purpose and sole aim of this department is to aid and assist those who feel the need of schooling in different lines, and also to raise the standard of the art. We are confident that you sincerely appreciate the advantages of this department, and always want you and all others to feel that you will be honestly and fairly dealt with, and that your specimens will be criticised in a conscientious manner. The programme for the X. U. Club is the better of the two, the cover composition being neater and more artistic. Both jobs are excellent, and we know you did the best possible with the material at hand. Your embossing is good, and you made excellent time on both jobs.

DAVID S. WILLIAMSON, Brooklyn, New York.— Both of your specimens are very good indeed, and we expect to reproduce your "Mistletoe" card when we use illustrations of this class. We think the circle of rule on the other job could have been dispensed with and still preserved its beauty.

C. A. STOWELL.
H. J. LLOYD.
GEO. N. TRUAX.

BEST WORK
FOR THE
LEAST MONEY.

The Wyalusing
Printing & Engraving Company,

GEO. N. TRUAX, MANAGER.

PLAIN AND FANCY JOB PRINTING.
HALF-TONE AND LINE ENGRAVING.

WYALUSING, PA., 189

No. 2.

AN ADVERTISER'S ACKNOWLEDGMENT.

We have had more inquiries from the advertisement in your paper than from all the others combined in which "Tarcolin" has been advertised.— *Delete Chemical Company, 126 William street, New York City.*



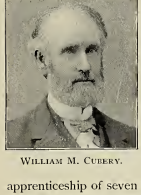
A GROUP OF UTE INDIANS AT THE "FESTIVAL OF MOUNTAIN AND PLAIN,"
DENVER COLORADO, OCTOBER 5, 6 AND 7, 1897.

Half-tone by
THE WILLIAMSON-HAFFNER ENGRAVING CO.,
Sheridan Building, Denver, Colorado.

CUBERY & COMPANY, PRINTERS, SAN FRANCISCO.

BY STYLUS.

THE printer-journalist is so frequently met with that we look upon him as a natural product of the evolutionary tendency; but it will be noted that most printers who have taken to journalism graduated from the case in a newspaper office. The book or job printer most frequently sticks to his case, or until he engages in the business for his own account.



WILLIAM M. CUBERY.

Then again, the printer who is successful as a newspaper man rarely leaves that for the less exciting occupation of an employing printer.

William M. Cubery is a San Francisco printer with a history, some particulars of which are worth recording. He was born in Massachusetts in 1836, and at the age of fourteen—in fact, four days before he reached his fourteenth birthday—he was bound an apprentice to the Riverside Press at Cambridge, where he served the regular, old-fashioned apprenticeship of seven years, and was the first to be graduated from that famous establishment. After serving his time he continued for a few years in the employ of the office where he had learned every branch of the trade, until he was seized with a desire to visit California, arriving in San Francisco in October, 1860. After the usual vicissitudes and experiences he went to Los Angeles County, and toward the close of the war was editor of the Wilmington (Los Angeles County) *Journal*. This paper had the proud distinction of being the only Union paper in Southern California, a community noted at that time for its strong disunion sentiment. Mr. Cubery is a man of firmness, and was not deterred from expressing his sentiments in the midst of the most unfriendly surroundings. During this period he served his township as justice of the peace in addition to his other duties.

In July, 1866, peace and prosperity having resumed their sway in California, he returned to San Francisco, where he organized a partnership under the name of Cubery & Co., and engaged in the printing business on a moderately large scale. From that date he has had all the experiences of California life—prosperity, adversity; has had a little band of true friends; has been wounded by the ingratitude of those whom he had befriended, though often cheered by the kind words of some he had chanced to aid. Having been well grounded in his business, he always insisted on work of a high character.

His office had the distinction of printing the first book in the Russian language ever produced in America, at a time when the Russian influence was more strongly felt than now on the Pacific Coast. He has also printed all the botanical works of Prof. E. L. Greene, the noted botanist. For many years he was the printer of the *Pacific Churchman*, an occupation which brought him the satisfaction of work well performed, but without substantial returns. Mr. Cubery was president of the Young Men's Christian Association more than thirty years ago, and without ostentation has labored for the mental and moral improvement of the community, as many a journeyman printer will testify. He served ten years in the militia of California at a time when members were liable to be called on in defense of the country; helped to organize St. Luke's hospital; was a member of the celebrated Wallace grand jury—an honest attempt of honest men to reform some of the departments of the public service in San Francisco; and is a member of several benevolent and beneficiary orders, including the Masons. While never in politics as a politician, Mr. Cubery is always heard from during a political campaign, and then on the side of clean government and an honest administration of the city's affairs.

The printing office of Cubery & Co. is located at 587 Mission street, occupying a roomy loft, and while not a large establishment, is well equipped for the class of work undertaken. Mr. Cubery gives his personal supervision to much of the work, which has a character of its own. For many years he has had a great deal of church and educational work, and his catalogues for private seminaries and schools are well known. Then for a number of years he had a very large business in society cards, at one time keeping on hand hundreds of thousands of the manufactured stock ready for the names. This business has been so depreciated in recent years by the flooding of the country with cheap, gaudy designs, that he now gives less attention to that branch than formerly.

It is not often one sees a business man and a printer in the afternoon of life enjoying a moderate competency and a serene existence. Too often the struggle for a livelihood and the upbuilding of a business beget a fevered condition not compatible with contentment and ease. There can be no question that the scramble for wealth is the undoing of very many every day, and the printer to be envied is not he who has built up a great establishment, with hundreds of employes, but the one who has through it all preserved his health and his ability to enjoy life.

NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly "WAGNER."

KIND OF ALUMINUM TO USE FOR LITHOGRAPHY.—J. K., Boston, Massachusetts, writes: "Would you be kind enough to state the kind of aluminum required for lithography? I have written to Philadelphia, and received the advice to state 'what kind, hard or soft,' and 'what gauge'?" *Answer*.—The kind of plate wanted is "hard," and the gauge is "Brown & Sharpe 22."

THE LARGEST LITHOGRAPHIC STONE EVER QUARRIED.—F. S., Brooklyn, New York: The largest lithographic stone ever quarried was brought to America by the Fuchs & Lang Manufacturing Company, and placed on exhibition at the recent centennial celebration of the invention of lithography, in New York City. The stone was 48 by 72 inches in size, but has since been cut in half.

THE COMPONENT PARTS OF ASPHALTUM.—Asphaltum is divisible into three different parts. The first, soluble in alcohol to 4 per cent, is a yellowish, oily mass called bitumen; the second, soluble in ether to 44 per cent, is brown and brittle, odorless, melts at 65° Cent.; the third, soluble in chloroform, turpentine, benzole, to 52 per cent, is black and very brittle, and melts at 165° Cent.

A DEVICE FOR SUCCESSFULLY TRANSFERRING TO METAL PLATES.—A hand press for transferring to metal plates without encountering the customary difficulties has been patented by Oscar Frick, of Halensee, Austria. It consists of a pressure cylinder, acted upon by strong spiral springs, around which a cloth is wound which on the other end is attached to the back of the press bed. By moving the bed of the press forward and back, the cloth alternately winds upon or unwinds from that cylinder. It is claimed by the *Oest. Ung. Graph. Centralblatt* that with this device the most uniform and perfect impressions can be made, and with little pressure.

SCHOOLS FOR TEACHING LITHOGRAPHY AND PRINTING.—C. J., Pittsburg, asks: "Is there any city in the United States where lithography or any of the graphic arts is taught, where a person of small means could go for an hour or two every day and receive instruction? Knowing the interest THE INLAND PRINTER takes in everything pertaining to the arts of reproduction, I make bold to ask this question." *Answer*.—As for schools teaching the graphic arts, I will let others decide who are more competent to speak. (The New York Trade Schools offer to teach these arts, I believe.) But for lithography there

is nothing deserving the name "school" existing, to my knowledge. Had not the lamented Mr. Childs, of Philadelphia, passed away before the arrangements had been completed, a first-class "school of lithography and allied arts" would exist today, second to none in Europe.

AMERICAN LITHOGRAPHIC STONE.—Simultaneously with the revival of lithography, the news comes from Putnam County, Tennessee, that an almost inexhaustible supply of the finest lithographic stone has been discovered there. The verdict of the high-class lithographing firms who, it is said, have tested the stone and pronounced it a superior article in every way, is a guarantee that it is so.

AMERICAN SUPREMACY IN THE MANUFACTURE OF ALUMINUM.—Through the ingenuity of an American inventor, the price of aluminum has been reduced from $16 to 35 cents per pound, and the result is that we are shipping large quantities to England and other foreign countries, more than 10,000 pounds being produced daily by the Pittsburg Reduction Company. The value of the output for 1897 will exceed a million dollars in the United States alone.

THE LARGE SHEET IN LITHOGRAPHIC PRINTING.—What has been described as the largest lithographic press in the world has just been constructed in Paris by Messrs. Voirin. A "grand-Aigle" sheet, 40 by 56 inches, may be printed thereon, and yet I am told, upon good authority, that right here in the borough of Brooklyn the McLaughlin Bros. have been running sheets of the size of 44 by 66 for some time, and the size of the work may be 42 by 64 inches.

USE OF CHLOROFORM TO DISPEL WATER FROM BENZOLE IN PREPARING THE SENSITIVE ASPHALTUM.—For dissolving the light-sensitive asphaltum, Professor Husnik gives the following directions: Benzole must be used which is free from all traces of water. Experience teaches that this benzole is seldom to be obtained; therefore, while the sensitive asphaltum is yet in a concentrated solution, a test should be made by pouring some of the solution over a stone or plate; if, upon drying, it has formed spots or stripes, the benzole contained water. This defect, however, can be rectified by adding chloroform (free from alcohol) until a trial of the ground proves satisfactory.

A RARE PIECE OF BLUE-GRAY STONE.—The next largest piece of lithographic blue stone ever brought here from the Bavarian quarries is now to be seen at the Bavarian Lithograph Stone Company, New York. Its size is 45 by 68. The beauty of this stone is not marred by any flaw, spot or vein upon its entire surface. The price asked for it is in due proportion to the difficulty of obtaining the same, and the transportation from Europe to America, etc.—$400. $350 has been repeatedly refused. At a rough guess, seventy-five metal plates of that size could be stored in the same space that this stone occupies. An interesting moral could here be pointed regarding the coming methods of lithography.

THE VARIETY OF METHOD IN DRAWING ON STONE.—In the October number of *The Art Amateur* is a clever article upon "The Revival of Lithography," containing also good reproductions, illustrative, on the one hand, of the spirit and dash of George Morland, and on the other, of the high finish of Théodore Géricault. The pictures shown are well calculated to prove how thoroughly lithography is fitted to become *the exponent of the true artistic sentiment*, and these are only reproductions. The time is close at hand when books will be illustrated direct, by artists versed in lithography, and the letterpress part will be transferred to the drawings on stone; then will we have "original art work" in our books.

IS LITHOGRAPHY INJURED BY PROCESS WORK?—J. R., Staten Island, asks: "Some lithographers of my acquaintance have given up lithographing (stippling), and gone to process work. I have been out of work for some time; can do crayon or stipple work. Is it true that the bulk of the lithographic business has given place to process work?" *Answer.*—Our correspondent does not say what he understands by process work. If he will but look about, he will find very many lithographers who have turned their attention to process work, and yet are still working on or for stone. The times have changed; slow methods must be discarded; expensive drawings on stone, in twelve or fifteen printings, do not pay. Nowadays a negative is made from a sketch or photograph, and several prints are made on metal or stone; and here is where the knowledge of our up-to-date lithographer comes in, as by doing the proper thing to these prints—adding thereto or taking away, or making one or two extra color plates—he is expected to produce his art work in one-tenth of the time formerly consumed, and, of course, in fewer printings. The artist lithographer makes his



Photo by Steckel, Los Angeles, California.

CURLY HEAD.

original drawings right on the stone, for poster or portrait work, often doing away with the ceremony of proving—and the sketch is simply a tracing, rough draft, or a photograph. I do not mean to say that no more work is done in the old way—for there will be plenty of such work which could not conveniently be done in any other manner. A simple illustration will suffice to mark the condition as it now exists. For instance, if the amount of art work depended upon the production of the old hands, in the old way, there would not be enough lithographers here to keep all the presses running; as it is, the number of steam presses is continually increasing, and the old-style help is becoming day by day more superfluous, and all lithographic artists have been reduced to a general level; there is a superior skill afoot—the camera. We must also consider that much of the former lithographic work has gone to the type press, and will probably never return; but equally true it is, on the other hand, that as lithography improves its methods, and thereby cheapens its products, it has and will simultaneously conquer new fields, and will always retain a prestige in a large variety of work which cannot be wrested from its hold. Surely, the possibilities of our art have not been fairly developed as yet.

DIRECTIONS FOR WORKING CRAYON AND SOLIDS IN METALLOLITHOGRAPHY AND NUMBERS OF PLATES.—J. R., New York, writes: "I inclose a specimen of my crayon work for your inspection. As you recommend the Franklin lithographic plate in THE INLAND PRINTER as working satisfactorily, could you tell me why the solids did not come up solid, and why I cannot get the dark shadows clear. You will see they look smutty on the impression. Another thing I would remark is that pen stippling does not work well on these plates, as far as I can see. Otherwise, for convenience sake, I could



Supplement. The Inland Printer. December, 1897.

Plates by The Osgood Art Colortype Co., Woman's Temple, Chicago.
Orders taken for Calendars from these plates.

FRUIT.

Reproduction, direct from Nature, by The Osgood Art Colortype Co., Chicago.

Printed by The Henry O. Shepard Company
on John Thomson Press Company's
Cull's Authority Press.
New York. Chicago. London.

White "Photo Enamel" Book Paper
from
J. W. Butler Paper Company,
Chicago.

Three-color Process Inks from
Charles Hellmuth,
Manufacturing Agent for Kast & Ehinger, New York

not wish for anything more agreeable to work on with the crayon, especially for fine work, as the most delicate touch comes up." *Answer.*—The solids must be well filled in, sufficiently so that the projecting grain on the plate is well covered; otherwise the etching will "prepare" these minute elevations, and cause the ink from roller to be rejected there; result: gray solids. As regards the clearness of deep shadows in any crayon work, the point must be so worked that the depressed parts of the grain are not filled up. This is best accomplished by "laying in" an even, flat tint from the start, with a rather dull crayon point, or working a pointed crayon sidewise. Then comes the knack to work over this, with short lines, in different directions, until the desired result is obtained. Considerable practice is certainly required. Of course, the proper degree of *grain* is very essential; the numbers best adapted for this are Nos. 60 and 70. On the other hand, if stippling or fine penwork is required, there could not be a finer and more agreeable surface imagined than the No. 120; the finest line or dot will stand as clear and sharp as on the best stone, if this number of plate is used for that purpose. All in all, I can say that in colorwork I can get along with less colors and produce more variety of combinations than I could heretofore on stone. I can also vouch for the fact that a transfer put on the fine-grained plates of this kind will be in every respect equal to the original, and that, with ordinary care, printing can be successfully accomplished from these plates equal to the best done from lithographic stone. The great trouble is that transferers and pressmen do not readily adapt themselves to anything new, fearing the trials of experiment, always necessary at first.

OBITUARY.

CARL SCHRAUBSTADTER, of St. Louis, Missouri, died at his home in that city on November 12.

THE sympathy of the trade is with Mr. George Aimer, of Shea Smith & Co., Chicago, in the death of his son Herbert, early in November. The young man's illness was not considered of immediate danger until a few days before his death. He was twenty-four years old.

CHARLES ENEU JOHNSON, of the well-known printing ink house of Charles Eneu Johnson Company, of Philadelphia, Pennsylvania, died at his home in Philadelphia on October 9, after an illness of two years. Mr. Johnson was born in Philadelphia on March 2, 1829, and inherited the ink business which had been founded by his grandfather in 1804. Mr. Johnson had a very wide personal acquaintance, and the name of his house was well known in every printing office in America. Founded in 1804 by Charles Johnson, a native of Philadelphia, who, although not a practical printer, made goods to please the trade, the house was the pioneer in inkmaking in America as a specialty. Prior to that time the ink was either made by printers themselves or imported from England or Germany in skins. In 1816 the factory was destroyed by fire, the loss being $900. Charles Johnson, Sr., retired from business in 1827 and was succeeded by his son, Charles Johnson, Jr. He died in 1840. Charles Johnson was in 1840 followed by Charles Eneu Johnson. The business was a small one when he entered upon its management, but by energy and push he built it up until it assumed immense proportions. In 1883 the business was incorporated under the name of the Charles Eneu Johnson Company, of which Mr. Johnson was made president. Mr. Johnson was a member of the Union League and Manufacturers' Club. He leaves a widow and three sons.

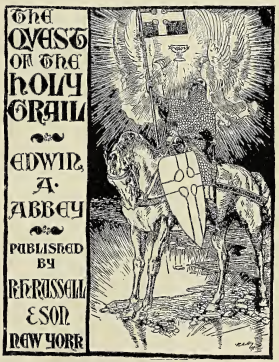


CHARLES ENEU JOHNSON.

FRANK P. TYLER, secretary and treasurer of the American Paper Company, Chicago, died on October 24, in his forty-third year. He was stricken with typhoid fever a month before his death, and there was never much hope for his recovery, although he was constantly attended by the best medical advisers and loving and devoted friends. Mr. Tyler was unmarried. He was born at Essex Junction, Vermont, October 11, 1854, and when ten years of age came to St. Charles, Illinois, with his parents. After a three-years' schooling he started out to seek his fortune, and, coming to Chicago, began his career in the firm of his uncle, Mr. J. W. Butler, the veteran paper merchant of Chicago. For thirty-three years since that time he has been prominently identified with the paper trade of the Western metropolis. He was speedily promoted upon merit until he became manager of the sales department. When, in 1885, the W. O. Tyler Paper Company was organized he was elected its secretary, a position he held until the firm was merged into the Calumet Paper Company. He was continued in the position of secretary, but later withdrew to associate with others in forming the American Paper Company. He was for five years its secretary, to which was then added the responsibilities of treasurer. His cordial and genial disposition made him very popular with all who came in contact with him, and his indomitable energy marked him an able man of business. Three brothers and two sisters survive him. His brothers are W. O. Tyler, president of the American Paper Company, and Fred and Henry Tyler, both business men of Chicago. The funeral was held on Wednesday, October 27, and was very largely attended, the printing trade of Chicago being fully represented, and every paper house in the city testified its respect and esteem.



FRANK P. TYLER.



THE QUEST OF THE HOLY GRAIL.
By Edwin A. Abbey. Published by R. H. Russell.
Copyright by E. A. Abbey.

THE SMITH MEMORIALS IN PHILADELPHIA.

PHILADELPHIA, which has been particularly fortunate in the possession of philanthropists, will soon have another example of their beneficence in one of the finest memorials ever erected to distinguished soldiers and sailors in this country, set up in its park, owing to the munificence of the late Richard Smith, the type founder, who left half a million dollars for the purpose. It will also have, under the terms of the same bequest, in its park, a spacious and handsome playhouse for children, to cost about $50,000. The latter promises to be a model of its kind, and the memorial gateway, which is the form of the monument, will be a thoroughly artistic addition to the landscape of the park.



THE LATE RICHARD SMITH.

Mr. Smith died in 1894, leaving a very large estate in trust for his widow during her lifetime. At her demise, under the terms of the same instrument, the memorials mentioned were to be erected with the funds available for that purpose. Mrs. Smith survived her husband a little more than a year. Then the plans were completed for the memorials, the designs of which had been approved by the testator, and the matter laid before the park commissioners, who, after a considerable period, have assigned positions in Fairmount Park for the gateway and for the children's house. A few weeks ago bids were opened for the construction of these works, but as yet only the contract for the playhouse has been awarded, under which the cost is to be $48,000.

The gateway, which is to be erected at the Fortieth street entrance to the concourse, in the west park, will be an attractive and commanding monument, quite original in design, and more or less colossal in proportions. Indeed, the principal difficulty in securing reasonable and competent bidders for the granite work has been the enormous size of single pieces of stone demanded by the specifications. There are few quarries in the country able to produce perfect blocks of the great size required. Some idea of this embarrassment may be realized when it is known that one stone needed is to be 14½ feet square by 6 feet thick. Another is to be 8½ feet by 15½ feet and 6 feet thick. The capstones will each weigh nearly fifteen tons, and will have to be lifted nearly one hundred feet to be set in place.

The terms of the will relating to the memorials provides for the erection of "a monumental memorial in accordance with the design and model, therewith prepared by James H. Windrim, architect, the same to be built under his superintendence, of a granite to be selected by said architect." After specifying the architect's commission, provision is made to have the architect's son, John T. Windrim, carry out the work in event of his death, or for the executors, in case both are dead, to select another. The document continues: "The said memorial is to include equestrian statues in bronze of Major-Generals George B. McClellan and Winfield S. Hancock, and colossal statues in bronze of Major-Generals George G. Meade and John F. Reynolds; the niches in the right and left wings of the design to have pedestals to receive bronze busts of the following distinguished Pennsylvanians, namely: Governor Andrew G. Curtin, Major-General John F. Hartranft, Admirals David D. Porter and John A. Dahlgren, General James A. Beaver, Major-



THE SMITH MEMORIAL MONUMENT, TO BE ERECTED IN FAIRMOUNT PARK, PHILADELPHIA, PA.



THE SMITH MEMORIAL PLAYHOUSE FOR CHILDREN, TO BE ERECTED IN FAIRMOUNT PARK, PHILADELPHIA, PA.

General S. W. Crawford, and in addition thereto the architect, James H. Windrim, and my executor, John B. Gest. A mural tablet in bronze will be placed upon the pedestal stage of one of the main columns with the inscription, 'This monumental arch presented by Richard Smith, type founder, of Philadelphia, in memory of Pennsylvanians who took part in the civil war, whose strife was not for aggrandizement, but when conflict ceased, the North with the South united, again to enjoy the common heritage left by the fathers of our country, resolving that thereafter all our people should dwell together in unity.'

"On the pedestal stage of the main column will be placed, upon a bracketted rest, on the right of the entrance front, a statue of myself, in bronze, and underneath, the name Richard Smith, in large letters. The central part of said memorial to be for a carriage way, and on either side passages for pedestrians. And I direct that the entire expense of the memorial, and the erection and completion thereof, shall not exceed five hundred thousand dollars."

Mr. Smith's bequest of $50,000 for a children's house provides for the erection of a building and inclosing a children's playground in the park, "the said building to have a general hall as a playroom and shelter, with a connecting building provided with all the necessary appliances for safety and comfort of such children as may be brought there seeking recreation." This building is to have also "chambers with cribs and couches for them in case of sickness, and all proper nurses and attendants" as may be needful. A mural tablet in bronze is to be placed in the house, inscribed, "Erected by Mr. and Mrs. Richard Smith in memory of their son, Stanfield Smith." The residue of Mr. Smith's estate is to be invested by the trustee and the income is to be appropriated for the caretaking and repair of the memorials.

In deference to Mr. Smith's wishes, expressed in a note at the bottom of his will, the monument will be placed in the west park, and the children's house in the east park.

The memorial gateway has been designed in a Renaissance style in two symmetrical parts. Each part will be quadrant in plan and consist of a palladian archway for pedestrians, flanked on one side by a coursed ashlar basement pedestal, surmounted by a heroic equestrian statue, and on the roadside by the striking feature of the design — a Doric column supporting a colossal statue and standing on a pedestal basement similar in height to that of the equestrian statue. These two Doric pillars — one standing on each side — will define the width of the driveway, which will be 75 feet. The height of the memorial from the ground to the top of the statues which will cap the columns will be about 120 feet. The palladian archways will be 36 feet high and 16 feet wide. To the top of the balustrade will be a height of 50 feet. The extreme width of the completed work will be 170 feet. The structure will be composed of light granite, and the sculpture will be of bronze.

As has been said, great difficulty has so far been experienced in getting reasonable bidders. When the bids were opened a few weeks ago for the stonework it was found they ranged from $200,000 to $500,000. It was clear that the latter price could not be paid, for at least $150,000 will be required for the statuary alone. There was doubt of the ability of the lowest bidder to furnish the stone required, as it is to be exceptional in quality and in size. It is quite likely, therefore, that no work will be done on the memorial until next spring, in any event, for even if a contract were awarded now the approaching winter would naturally retard the work.

The architect's plans for the children's playhouse picture a handsome building in the simple and dignified Colonial style. The structure will be surrounded by porches and terraces, and will be built of gray brick and trimmed with Indiana limestone. There will be a large basement, to be used as a recreation room, gymnasium, and stable for baby coaches and bicycles. On the upper floors will be a light-diet kitchen, and, under the conditions of the bequest, rooms furnished with cribs for the little ones who may be taken sick in the neighborhood. A feature not the least important will be the fireproof character of the building, to obtain which every modern expedient necessary will be adopted.

In order to secure good, dignified sculpture, the Fairmount Park Art Association, which organization has beautified the

Philadelphia park with so many artistic works, and whose name is a guarantee against inferior and worthless statuary, will be requested to take in charge the selection of a sculptor. If this is done there is every likelihood that the memorial will realize the donor's desires.

POSTER LORE, AND THE NEWER MOVEMENT.

CONDUCTED BY PERCIVAL POLLARD.

All specimens submitted for criticism, and all correspondence on this head, should be addressed personally to the writer, in care of this office. Designs intended for reproduction must be mailed flat, or properly protected by tube if rolled.

THE hoardings of London, I hear from Mr. F. A. Nankivell, who passed through there in October, bound for Australia, are a delight just now. H. Hyland has a very good poster, in the style of Alma-Tadema's paintings, advertising Bovril. Louis Wechsler shows a strong design for another extract of beef firm; and *Harper's*, as well as the *English Illustrated Magazine*, are also beautifully advertised there. Why not here?

A STORY, of which one may say, with the Italians, that it is beautiful even if untrue, is told by Mr. Edgar Saltus in *Collier's Weekly*. Thus:

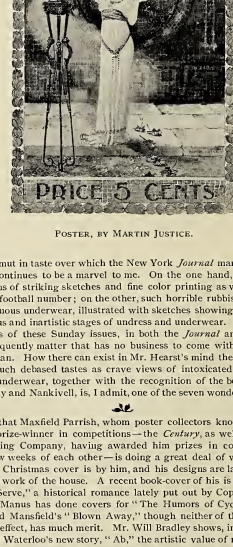
The scene is Meran, Austrian Tyrol. Period, this summer. There, on a convent wall, the bill-sticker of a Paris firm pasted a poster. Designed by Chéret, colorful and captivating, it illustrated the virtues of a new patent tire. On one side was a girl with the face of a seraph, bewitchingly if vaguely costumed, careering along on her wheel. On the other side was a man who had been also careering, but not on a new patent tire, and who, in consequence, was represented flat on the ground, disastrously mixed with his machine. The moral whose biked could read. But the Tyrolese peasantry have a plodding nature. They know as much about bicycles as they do about raising hexameters—an article of commerce, by the way, which Mr. Dingley neglected to schedule. To return, however. Before this splendid poster an American tourist halted. So, too, did a native lady. She not only halted, she knelt, folded her hands and gazed in ecstasy. The tourist, being of an inquiring mind, commissioned his guide to inquire what she was up to. It then appeared that the lady had mistaken the poster for a scene from the lives of the martyrs, and as the spot had been one on which pious tablets had stood, she was praying fervently for the weal of their souls. Had she known they were scorchers her prayers might have been more fervent still.

IN considering the splendid character drawings by René Reinike illustrating a story of Mme. Blanche Willis Howard's in the November *Scribner's* there comes a positive gasp of astonishment at the fact of such trenchant delineation of types and emotions actually appearing in an American periodical. It is long since I saw illustrations so completely desirable. Some of these good German folk depicted by Herr Reinike are so alive, their faces so strong in expressions, their very figures so eloquent, that it is not too much to say that something closely akin to the whole character of Germany's stanchest class—the middle—breathes from these sketches. For such of our own artists as work perpetually after the pattern of Butterick, these Reinike illustrations should be a warning. If our publishers should catch themselves thinking some day, it might occur to them that the public cares far more for great character drawing than for an infinite repetition of monotonously apparelled giants and giantesses. With this school nothing changes save the fashions in sleeves and waistcoats; the possibilities of the human face for expressing the emotions, the existence of a huge majority of human beings that has not succeeded in enameling over all traces of character, never seem to have occurred to it. It contents itself with sneering at Phil May for going to the gutter for his types. But the gutter reeks of humanity as much as the white waistcoat on the pattern of Butterick reeks of vapidity.

IT has been long since the posters on New York walls were so good as just now. Foremost in point of strikingness as well as of art is Mr. H. B. Eddy's large sheet (a twenty-eight sheet, I think) for the football number of the *Journal*. This shows four girls, in reds, blues and yellows, all with the swift vivacity that this artist, however reckless his technic sometimes seems, always succeeds in imparting to his figures. This sheet is the finest large "stand" of the year in American work. The other important posters are the fine English designs for "The French Maid," by Hassall and others, and the beautiful sheet for "The Geisha," by Dudley Hardy. This imported "paper" ought to be an inspiration for our American managers and lithographers to achieve similar results in theatrical lines. The lithographs advertising Julia Arthur in "A Lady of Quality" are distinct achievements, although the work of a company rather than an individual. A small poster of a size suitable for collectors of these efforts is Mr. Eddy's football design used on the *Journal's* delivery wagons.

HOW THE skirts do shun the street, and how little of the pretty milliners there remains to see in those picturings that pass to us from the pencils of the blithe artists that persuade the rest of the world, as every year dies, that Paris is a place where every moment is a shock to the Young Person as well as to the Old Lady of Westchester County! It is a world all its own, this almanac world of Paris. It is a trifle more of a maelstrom for the morals than even the Parisian comic papers. It is a Paris that should soothe the hopes of even the most intrepid of tenderloiners. It is a Paris that laughs perpetually, kicks exceedingly "bold and free," and considers nothing so undesirable as the decencies. The fact that this is an entirely fictitious Paris is altogether beside the question. The hope of the admirers of French almanacs is merely to be amused, and the supply for 1898 leaves little to be desired in that direction. There is the almanac yclept, "Fin de Siècle," where the dangerously indecorous damsels of Carl-Hap and Jack Abeille dance the most maddening minuets through the world's draperies, and where some of the least scrupulous writers of Paris turn a talent at phrases into a genius for perversions. Then there is the "Almanach Guillaume," with M. Guillaume's familiar personages, whose silk hats and patent leathers are glossier, white shirts more ebullient, and lace investiture more emotional than any others in the world. But the chief delectation is for those who wish to laugh at text rather than pictures. They must be people, to be sure, who laugh first and reflect afterward, for most of these jokes are impossible outside of that curious domain, the Paris of the almanacs.

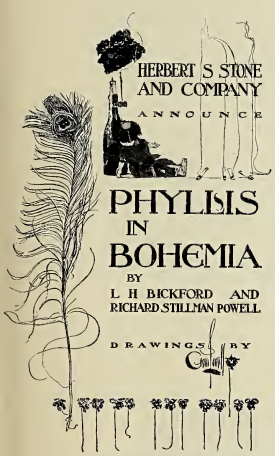
IN Paris there is a very fair notion of America's ability in the art of the poster, but the specimens recently used there for "Secret Service" have evidently disgusted the French people utterly. I have read in Paris papers some very savage sneers at the people who plastered Paris walls with these lithographic monstrosities—side by side with the gorgeous designs of Chéret, Steinlen, Toulouse-Lautrec, Mucha, Pal and all the other splendid *afficheurs* of France. If the sheets shown for "Secret Service" in Paris were the same ones used here in New York, showing the play in the act of being "recognized by royalty," I do not wonder that the town rebelled. Even here, where the average of theatrical "paper" is none too high, that "Secret Service" design was too, altogether too much.



POSTER, BY MARTIN JUSTICE.

THE gamut in taste over which the New York *Journal* manages to run of a Sunday continues to be a marvel to me. On the one hand, such splendid combinations of striking sketches and fine color printing as were the Eddy girls in the football number; on the other, such horrible rubbish as an article about poisonous underwear, illustrated with sketches showing women in the most hideous and inartistic stages of undress and underwear. In the various supplements of these Sunday issues, in both the *Journal* and the *World*, there is frequently matter that has no business to come within a mile of a decent woman. How there can exist in Mr. Hearst's mind the willingness to pander to such debased tastes as crave views of intoxicated monkeys and poisonous underwear, together with the recognition of the best art of such men as Eddy and Nankivell, is, I admit, one of the seven wonders of Gotham.

I NOTE that Maxfield Parrish, whom poster collectors know as the most persistent prize-winner in competitions—the *Century*, as well as the Pope Manufacturing Company, having awarded him prizes in contests coming within a few weeks of each other—is doing a great deal of work for *Scribner's*. The Christmas cover is by him, and his designs are largely used on the circular work of the house. A recent book-cover of his is the design on "Free to Serve," a historical romance lately put out by Copeland & Day. Blanche M'Manus has done covers for "The Humors of Cycling," and for Mr. Richard Mansfield's "Blown Away," though neither of them, either in drawing or effect, has much merit. Mr. Will Bradley shows, in the cover for Mr. Stanley Waterloo's new story, "Ah," the artistic value of mere lettering. In general, the enthusiasm for posters and the art of that school can at least be said to have done this much in America: It has notably improved the externals of our books.



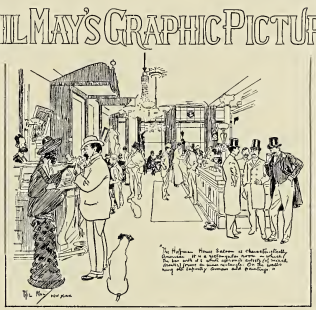
A New Poster, by Orson Lowell.



A New Poster, by H. Hutt.



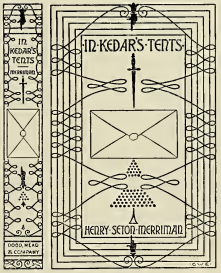
A December Poster.



Book Cover, by Phil May.



Poster, by Hare & Co., London.



Book Cover,
By George Wharton Edwards.



Book Cover,
By Theodore Brown Hapgood, Jr.

DANA'S SUMMER HOME.

ONE secret of Mr. Dana's remarkable good health and buoyancy of spirit undoubtedly lay in his fondness for the simple pleasures of the home and outdoor life. The scenes here illustrated surrounding his summer place indicate the direction of his taste and recreations.

The Dosoris estate is located on a little island about fifty acres in extent, in the sound, close to the Long Island shore, three miles from the little town of Glen Cove, and about



Photo by Burt H. Vernet.

MR. DANA'S HOME AT DOSORIS, LONG ISLAND.

twenty miles from New York. Dosoris Island is so named because it was once a wife's dowry; hence the Latin *dos uxoris*. The place was bought by Mr. Dana after his return from Chicago to New York.

The mansion itself, which has been greatly modernized and enlarged, faces the shore and can be seen through the foliage from boats plying the waters of the sound. Here it was that Mr. Dana gave free play to his love for landscape gardening, and the arrangement of shrubbery and foliage, of broad lawns and distant vistas represent the study and planning of his leisure hours. It has been said that the proprietor of Dosoris Island was an artist who might have been a distinguished landscape gardener if he had not been a great editor. A drive through the gateway leads down the beautiful road lined with trees of many varieties, planted there to reproduce the arboreal effects of many climes. In this Mr. Dana found his greatest enjoyment, and Dosoris is today as celebrated as an arboretum as it



Photo by Burt H. Vernet.

THE OLD INN NEAR DOSORIS.

is famed for the beauties of nature which have been so carefully cultivated.

Life of all kinds thrived there. Horses, cattle, dogs and feathered animals were all a part of the environment and a means of recreation to the great editor. But his children were his special delight, and many a happy hour he spent driving them about in a one-horse wagon, in rowing or sailing them on the sound, or gathering shells on the shore. He once wrote to a friend: "There's no delight like that in a pack of young children—of your own. This affection gives all and asks nothing. The man who hasn't half a dozen young children about him must have a very mean conception of life. Besides, there ought always to be a baby in every house—a home without a baby is inhuman."

The interior of his home was another faithful picture of his tastes and enjoyments. His collection of Chinese porcelain, his paintings representing the art of the Barbizon school, and his library, were as dear to him as were his trees. In the midst of these refined diversions and enjoyable treasures, surrounded by companionable friends, the great journalist kept fresh to the ripe age of 78 that bright wit and genial spirit that seemed to permeate and lend its character to the pages of the luminary of metropolitan journalism.

We are indebted to Mr. Burt H. Vernet, of Brooklyn, N. Y., for the photographs from which the half-tones accompanying this article were made.

WILL OF CHARLES A. DANA.

The will of the late Charles A. Dana was offered for probate in Jamaica, L. I., November 6. It shows that he left property valued at between $1,000,000 and $1,250,000. This, with the



Photo by Burt H. Vernet.

ENTRANCE TO THE DANA HOMESTEAD.

exception of his stock in the *Sun* corporation, which is held in trust for the widow's benefit, is bequeathed to his widow. The estate includes a beautiful piece of property on the shore of Long Island Sound, which stands clear of any incumbrance and is valued conservatively at $1,000,000. The will, in part, is as follows:

I give, devise and bequeath all my estate, property, real and personal and mixed, of every kind whatsoever and wheresoever situate, excepting only the shares of the capital stock of the Sun Printing and Publishing Association which at the time of my death I may own or hold, to my wife, Eunice MacDaniel Dana, in fee absolutely and forever.

The said capital stock of the Sun Printing and Publishing Association I give and bequeath to my son, Paul Dana, for and during his natural life, in trust, to collect the income, issues and profits thereof and to apply the same (first) to the use of my said wife, Eunice, during her natural life, and (second) after her death to pay over such income, issues and profits to my four children—Doe Dana Underhill, Ruth Dana Draper, Paul Dana and Eunice Dana Brannan—share and share alike.

Upon the death of my said son Paul I give and bequeath the said capital stock of the Sun Printing and Publishing Association to my said wife, Eunice, absolutely and forever, if she be then living. If she be not living at the time of the death of my said son Paul, then I give and bequeath the said capital stock of the Sun Printing and Publishing Association to my children then living, and the issue of any deceased child, which issue may then be living (including the issue of my said son Paul).

In case my son Paul shall at any time deem it wise to sell said capital

stock of the Sun Printing and Publishing Association, or any part thereof, I hereby authorize and empower him so to do.

Mr. Dana's fortune was accumulated as the result of the business direction of the *Sun* in the thirty years that he was president of the corporation. It is safe to report that Mr.



Photo by Burt H. Vernet.

DANA'S ISLAND, FROM THE MAINLAND.

Dana, in the years of his management, beginning in 1868 and ending 1897, received as his share of the profits and as salary, not far from $2,000,000.

EUGENE FIELD'S TRIBUTE TO MR. DANA.

Eugene Field was a warm admirer of Dana. In his "Little Book of Western Verse" the following is given:

MR. DANA OF THE NEW YORK SUN.

Thar showed up out'n Denver in the spring uv '81
A man who'd worked with Dana on the Noo York *Sun*,
His name wuz Cantell Whoppers, 'nd he wuz a sight ter view
Ez he walked inter the orfice 'nd inquired fer wurk to do.
Thar warn't no places vacant then, fer be it understood,
That wuz the time when talent flourished at her altitood;
But thar the stranger lingered, tellin' Raymond 'nd the rest
Uv what prodigeous wonders he could do when at his best.
Till finally he stated (quite by chance) that he had done
A heap uv work with Dana on the Noo York *Sun*.

Wall, that wuz quite another thing; we owned that ary cuss
Who'd worked f'r Mr. Dana must be good enough fer us!
And so we tuk the stranger's word 'nd nipped him while we could,
For if we didn't take him we knew John Arkins would;
And Cooper, too, was mouzin round fer enterprise 'nd brains,
Whenever them commodities blew in across the plains.
At any rate we nailed him, which made ol' Cooper swear
And Arkins tear out handfuls uv his copious curly hair;
But we set back and cackled, 'nd hed a power uv fun
With our man who'd worked with Dana on the Noo York *Sun*.

It made our eyes hang on our cheeks 'nd lower jaws ter drop
Ter hear that feller tellin' how ol' Dana run his shop;
It seems that Dana wuz the biggest man you ever saw,
He lived on human bein's 'nd preferred to eat 'em raw!
If he hed Democratic drugs ter take, before he took 'em,
As good old allopathic laws prescribe, he allus shook 'em.
The man that could set down 'nd write like Dana never grew,
And the sum of human knowledge wuzn't half what Dana knew;
The consequence appeared to be that nearly every one
Concurred with Mr. Dana of the Noo York *Sun*.

This feller, Cantell Whoppers, never brought an item in,
He spent his time at Perrin's shakin' poker dice for gin.
Whatever the assignment he wuz allus sure to shirk,
He wuz long on likker, and all-fired short on work.
If any other cuss had played the tricks he dared ter play,
The daisies would be bloomin' over his remains today;
But somehow folks respected him and stood him to the last,
Considerin' his superior connections in the past;
So, when he bilked at poker, not a sucker drew a gun
On the man who'd worked with Dana on the Noo York *Sun*.

Wall, Dana came ter Denver in the fall uv '83,
A very different party from the man we thought ter see,
A nice 'nd clean old gentleman, so dignified 'nd calm,
You bet yer life he never did no human bein' harm!
A certain hearty manner 'nd a fullness uv the vest
Betokened that his sperrits 'nd his victuals wuz the best,
His face was so benevolent, his smile so sweet 'nd kind,
That they seemed to be the reflex uv an honest, healthy mind;
And God has set upon his head a crown uv silver hair
In promise uv the golden crown he meaneth him to wear.
So uv us boys that met him out'n Denver there wuz none
But fell in love with Dana uv the Noo York *Sun*.

But when he came to Denver in the fall of '83,
His old friend Cantell Whoppers disappeared upon a spree;
The very thought uv seein' Dana worked upon him so
(They hadn't been together for a year or two, you know),
That he borrowed all the stuff he could and started on a bat,
And, strange as it may seem, we didn't see him after that.
So, when ol' Dana hove in sight, we couldn't understand
That he didn't seem to notice that his crony wa'nt on hand;
No casual allusion, not a question, no, not one,
For the man who'd "worked with Dana on the Noo York *Sun*?"

We broke it gently to him, but he didn't seem surprised,
Thar wuz no big burst uv passion as we fellers had surmised.
He said that Whoppers wuz a man he'd never heerd about,
But he mought have carried papers on a Jarsey City route;
And then he recollected hearin' Mr. Taffan say
That he'd fired a man named Whoppers fur bein' drunk one day,
Which, with more likker underneath than money in his vest,
Had started on a freight train fur the great 'nd bounding West.
But further information or statistics he had none
Uv the man who'd "worked with Dana on the Noo York *Sun*."

We dropped the matter quietly 'nd never made no fuss,
When we get played for suckers, why, that's a horse on us!
But every now 'nd then we Denver fellers have to laff
To hear some other paper boast uv havin' on its staff
A man who'd "worked with Dana," 'nd then we fellers wink
And pull our hats down on our eyes 'nd set around 'nd think.
It seems like Dana couldn't be as smart as people say,
If he educates as many folks 'nd lets them get away;
And, as for us, in future we'll be very apt to shun
The man who "worked with Dana on the Noo York *Sun*."



Photo by Burt H. Vernet.

A VIEW FROM THE ISLAND.

But bless ye, Mr. Dana! May you live a thousan' years.
To sort o' keep things lively in this vale of human tears;
An' may I live a thousan', too—a thousan' less a day,
For I shouldn't like to be on earth to hear you'd passed away.
And when it comes your time to go you'll need no Latin chaff
Nor biographic data put in your epitaph;
But one straight line of English and of truth will let folks know
The homage 'nd the gratitude 'nd reverence they owe;
You'll need no epitaph but this: "Here sleeps the man who run
That best 'nd brightest paper, the Noo York *Sun*."

To GET the trade of some men you must go at them like a streak of lightning, and for others you must be social, at ease, indirect and in no hurry. This says study men.—*S. O. E. R.*

PRINTING AND PUBLICITY PROBLEMS.

BY MUSGROVE.

Herein will be criticised each month samples of printing intended to make publicity for the users thereof. The samples will be criticised from the technical point of view of the printer and the advertising expert. All samples for this department should be marked "MUSGROVE."

To CLAIM originality is dangerous. To be original is more so. When you are the latter, you always have to keep it up or be condemned; as to the former, you must live up to your claim or be the laughingstock of fools. The Hill Printing Company, Eustis, Florida, send out a little green slip with this on it:

WE HAVE ORIGINALITY TO SELL.

Will you buy it, or the imitation? Remember, there is shoddy in printing as well as in clothing, and its user is subject to keen criticism—he travels within a limited sphere, but his printed matter goes broadcast, where his personality cannot soften adverse impressions.

HILL PRINTING COMPANY,
We print, you prosper. Eustis, Florida.

Now, this little slip in itself gives the lie to the claim. It is not original. What is said there has been said by hundreds of printers every day for years. What is said is true enough, and very good advice, too, but it is not original. My advice to a printer is never to claim to be original, just claim to be different from the other fellow, and then go ahead and be different. Don't be different at the expense of goodness and sense. Remember that the user of printers' ink wants to be advertised, and people don't care so much about good printing as they do about good sense. The blotter sent by the same company is a piece of good printing, but the written matter is very poor. I would advise the Hill Printing Company to draw in their claims a little, or get something new and effective, but especially to remember that there is "nothing new under the sun," as Mr. Haigh, whose clever blotters have been reproduced in these columns, will tell you through his recent letter to Mr. Woodward, of the Acme White Lead & Color Works, as follows:

Mr. A. M. Woodward, Detroit, Michigan: November 5, 1897.

DEAR SIR,—Your remarks in the November INLAND PRINTER have been read by me. Your claim for originality is all right as far as I am concerned. If, however, your idea was to intimate that I copied the "Flag" and "Knot" from your series, I will have to register a good-natured kick—for so far as I know they were entirely original with me in their individual use, and I can furnish substantial proof of the fact. I do not make any claim as to the originality of the calendar idea in the September issue, nor did I care to convey that idea. Those that have been reproduced by THE INLAND PRINTER were, to the best of knowledge and belief on my part, original—not the idea of the calendar, but the use of the different articles in connection. Had I copied them, "my gall would be sublime" in sending them to a paper with such wideness of circulation as has THE INLAND PRINTER. I should be pleased to I am not aware of the fact, as I ran across the idea while going through the store of a concern that handles everything. I inclose my October and November calendars. I don't believe you have ever used either. If you have, then I must say it is indeed most singular. The November could be improved upon, but time was short, and I had to think and work quickly.

My idea in writing you is that I wish it understood plainly that the calendars referred to by you, and a number of others which I might mention, were *never*, to my knowledge, used by anyone in a similar manner.¶ Very truly,

FRED W. HAIGH.

I should congratulate both Mr. Woodward and Mr. Haigh upon their cleverness, and in passing would observe that I cannot see wherein Mr. Haigh has transgressed any moral, law if he had taken Mr. Woodward's ideas. There should be no exclusive property in an ad. intended for local use. If any man thinks so I advise him not to send his ads. to this department, because this is an open court where ideas are exchanged to be used at will by my readers. Mr. Haigh says he would not send any of his blotters for a 5-cent stamp. I am sorry, as I should like to have such work placed in the hands of the up-to-date printers.

P.S.

"PRINTING PLATES POSSESSING PRE-EMINENTLY PERFECT PROFIT PRODUCING POSSIBILITIES, PRODUCED PROMPTLY. "PICTURES PURSUING PROFIT," TELLS THE REST OF THE TALE. FREE TO THOSE USING ENGRAVINGS.

AMERICAN MACHINIST,
256 BROADWAY.

*When in need of the very cheapest sort of engraving, don't write us—ours is the other kind—the proper kind.

P.S.

Will some one please tell me what this ad. is about? I've been puzzling over the thing for a long time, but I cannot make head or tail of it. I suppose it is an engraving concern; it may be an electrotyping firm—or, what is it? The ad. is absolutely absurd, yet it is set faultlessly. It is very pretty and would catch the eye.

GLOBE Printing House, Terre Haute, Indiana: Your blotter would not attract any attention from the discreet user of printers' ink. It does not stand out at all.

I SUPPOSE this blotter is made to pay, or it may be that the ads. are put on it out of compliment to those who have their printing done with the Fraley Eagle Printing House. If it is the latter, it is a good move. These little attentions should

New Advertisements.

GERMAN & MOORE Dentists.
Removed to 50 Erie Street.

A TOP TOP built or Oversoled, made to measure, at reasonable prices. Leather & Co., 50 Erie street, second floor, rear. 50 West Water Street.

WHEELER—TO A DAUGHTER.
Quickly and Artistically executed, by the Fraley Engraving Co.

Spalding's Rubber Cushion Heels—P. 28 East Water Street.

BE SATISFIED—Do not wish your fit the cleaning done you should send to 121 Erie street, and get Somerset's. Cost Cheaper.

WEDDING CARDS, latest style.
Fraley Book & Stationery House.

ELMIRA SEWER PIPE CO. furnish Sewer Pipes, Flues, Coping and Chimney Pipe. P. O. Box 1018 Elmira, N. Y.

LEWIS, DRESS SUITS.
Shells, 50 East Water Street.

Pocket Kodak & Camera full line of Photo Chemicals at E. H. CARLTON & CO., 233 East Water St., Rochester.

Nasmyth Crown for cheapest Handsomest and Best. It has no equal. Try it. Try it. Nasmyth Crown Crucible Co., 40 and 42 Scott St., Syracuse, N. Y.

TURKISH BATHS AND MASSAGE.
LYSTER'S, Clinton & Stevens Can be scientifically treated. 106½ E. Second.

LOVE your Watch put on time by L. M. HARRIS. 120 West Water Street.

TURKISH BATHS AND MASSAGE.
Everything first-class, 102 STATE ST. Telephone 1018. J. M. DEERE.

NEW YORK DENTAL CO.
Removed to 50 Erie Street.

Excursion Tickets Everywhere at Lowest Rates, via: Dr. Lee & Wm. Re. Proctor.

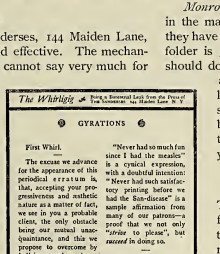
furnish you with samples of some of my latest, and if there is any similarity between yours and mine, I must confess "great minds run in the same channel." The idea of using the calendars was first suggested to me by a customer of mine, who practically furnished me the copy of the one, "Put this in your pipe and smoke it." I saw at once that it was just the thing, and have never regretted starting in, for my business increase I attribute almost entirely to them. My December calendar I have now in mind. If you have ever used it pay—I have always found that they did. There's a very good hint in this blotter for the printer in small cities and towns.

WHEN you use a cut on a piece of advertising pray have it germane to the wording, or don't use a cut. The practice of

some advertisers in filling up a page with a cut just because it is a pretty picture, is bad policy. It helps nothing, and in an ad. what doesn't help retards—I have said that before. A picture that has an ad. in it is all right, but an ad. with a picture in it is all wrong.

HERE's an oddity from the Sanderses, 144 Maiden Lane, New York City, that should be found effective. The mechanical oddity is its main attraction. I cannot say very much for




The Whirligig — Being a Bimestrial Leak from the Press of The Sanderses, 144 Maiden Lane, N. Y.

GYRATIONS

First Whirl.

The excuse we advance for the appearance of this periodical erratum is, that, accepting your progenitiveness and esthetic nature as a matter of fact, we see in you a probable client, the only obstacle being our musical unacquaintance, and this we propose to overcome by judicious and persistent boosts from this gyral sheet.

While not intending to have the "we" obtrusively prominent, yet it will be sufficiently evident that THE SANDERSES and *The Whirligig* are decidedly "chummy" to say the least.

"Never had so much fun since I had the measles" is a cynical expression, with a doubtful intention: "Never had such satisfactory printing before we had the Sun-disease" is a sample affirmation from many of our patrons—a proof that we not only *strive* to please", but *succeed* in doing so.

The Sun-disease is becoming deservedly popular in this section of the city, being akin to an epidemic. It benefits the pocket book, and fosters a taste for neatness and up-to-date-ness in office stationery which, by the majority, receives no consideration whatever.

the contents of the "Bimestrial Leak." It all sounds strained and affected. There seems to be such a woe-begone and futile attempt to be funny. Better keep to good, old-fashioned sense, Sanderses, and blow your own horn; but don't put on a false face and a harlequin's garb to do it. We may laugh at you, but we won't have you do our printing. You're too busy being funny to give us much attention.

C. S. STRAIN, Columbus Grove, Ohio: Your blotters are unequal. The one with the November calendar on is by long odds the better. The other one is absolutely lacking in distinction, being too crowded and bold and trite in its wording. Borrowed brains are better than no brains at all—hence your other blotter is better than the first.

THE Blade Printing Company, Oceanside, California: Your blotter has a good point and is well set, but a combination of brown and red ink would have made a better and richer showing.

HEATON & WOOD, 1622 Chestnut street, Philadelphia, have just issued a beautiful booklet treating of parquetry floors, end-wood mosaic and grilles. It is one of the most beautiful pieces of typographic work that has come to my hands in a long time. "The House Beautiful" describes in easy, graceful phrasing the advantages of hardwood floors. Its high tone, the beauty of the pictured home interiors and exteriors, the exquisite *ensemble*, all go to make up a most effective piece of booklet work. The writing of the advertisement is in perfect accord with the mechanical excellence of the work. I should say that such a book should sell goods for Heaton & Wood, and that it will appeal to a large element in the cultured and refined public to which such a booklet should go, as something interesting and readable.

CURRAN S. JOHNSON, 29 North Vermilion street, Danville, Illinois: Your blotter is neat. Put some more thinking into what you put on it, however. People do not care so much about your name as they do about what you do, and if you can do it better than the other fellow. Keep your name for the end of your blotter and do not crowd the rest of the blotter so that you may set your name in 72-point De Vinne, as some printers take a delight in doing.

Monroe County News, Albia, Iowa: The blotters are good in the main. They have ideas and they are well set, although they have no startlingly original thing to commend them. Your folder is good, and if you send it around to your people it should do you good. The folder is neatly set. The blotter about the subscribers is better. It is neater, there is less to read, and it makes its point stronger. I would suggest that you keep at it along the lines of that blotter—giving figures. Figures are what the advertiser wants, and once in awhile tell about how well you are serving your advertisers.

OLIVER WATSON, 60 John street, New York City: The circular you send is old style—too old style for a firm like yours. Why don't you get out a booklet in the form of a check book, with a few pages of written matter describing your peculiar methods, and make it something that will be looked at and kept?

HERE's something a little different from the average printer's ad.:

The originators of the scheme say:

HOUSTON, Texas, November 3, 1897.

DEAR SIR,—We sent you by yesterday's mail a little scheme that we think is original, namely, a card with "File your bills here" with interchangeable dates for pay day. After sending the boy out with them I casually dropped around to several of the places we sent them and noticed that everyone, without exception, had them up in a prominent place in their office, and we have had numerous calls for them by parties



we missed. While we use the desk scratch pad as an advertising medium with good results, still we think this beats it.

Yours truly, CUMMING & SONS.

The inclosed circular, an exact reproduction of a letter we received in regard to a job we did, was also a trade-winner, as we traced more work from it than anything we ever got out and we have followed the plan up since.

The scheme is good, but I do not think much of the make-up of the card. It is atrociously displayed, and badly printed. Cumming & Sons should get out a new lot and I would suggest using but one face of type and one color of ink.

PIERSON, Flint, Michigan: Your November blotter would have been better if you hadn't said so much on it. Put out

your blotters so that they will strike. In order to strike, take up a single phase of your business and talk about *that*. Remember, too, Mr. Pierson, that the mere fact that your name is Pierson hasn't the least particle of interest for the people of Flint. Tell them what you can do, and let them know your name is Pierson afterwards.

Whenever you do anything that attracts attention favorably from a customer, get out a reproduction of it and send it around with a short note from yourselves calling attention to the good words.

Harry C. Smith, 93 Columbia street, Lafayette, Indiana: The circular you sent is very bad. Stock cuts like the ones you have used are so palpably "stock" that they do not take. Never, never use such cheap paper, or you will constantly meet with—"What's the use of using such good paper—you don't?" What can you say? Your card is well done, but you should have used but two colors. The typographical display is good, but a little crowded. Do not cut a card up into blocks, and do not put periods after display lines.

Mountain Democrat, Paceville, California: The batch you send me for criticism is in the main good for the facilities you say you have. You have rather too great a faith in colors—that makes your own bill-head and letter-head inartistic. Do not be afraid to leave white space. It looks better than type, sometimes. The letter-head of The Pioneer Hardware Store is the best of the lot.

Cayce & Turner, Martin, Tennessee: The blotter you send me is much better than your previous effort in set-up, but it is absolutely uninteresting in wording. Merely good printing will not do everything. It is like a dude—all clothes and no brains. You should not use such a blotter. Your letter-head is good. Get some good matter for your blotters, then go ahead. A booklet once in a while would not hurt, either, and possibly a folder, but use the blotters all the time.

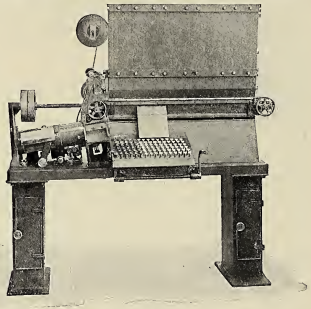
"One-Hoss Job Printer": The ads. you send are much better set than they are written. The ad. of G. Oehler is the best. There is one thing I would caution you against: the use of ornaments in newspaper ads. Study the pages of the type founders' circulars that are sent to you. The lesson they teach is the use of ornamentation in series, and in every case special ornaments to suit the special letter to be used. You use too many faces of type in your ads., too. There is hardly an ad. that requires more than one face to bring out its lines. The Bieri & Gohde ad. is especially bad in the matter of too much ornamentation. Do not think because you have a small office that you must use all you have in it on the ads. you set.

HOW SHE PRINTED IT.

Gen. J. S. Smith, of Maine, tells how he published a paper without a press, in Bath, Maine, many years ago: "When I'd get my paper all set up and ready for the press I'd lay the type on a washstand, get it all leveled down well in the chase, or the frame in which 'twas locked up, and then I'd call in the hired girl. She weighed about 210 pounds when she sat down. That's what I wanted—sitting-down weight. So after the hired girl came in I inked the type, laid over it the sheet of paper and on top of that the blanket, and then I politely invited the hired girl to sit down on the washstand—210 pounds, remember. The result was just as good an impression as you could get on any $100 hand press made in the United States. My edition in those days was about 200 copies, and the hired girl was good for the job at one sitting—no, at 200 sittings. And she took an interest in it, too, and was just as ready for business every publication day as a $20,000 perfecting press would be."—*New York Tribune*.

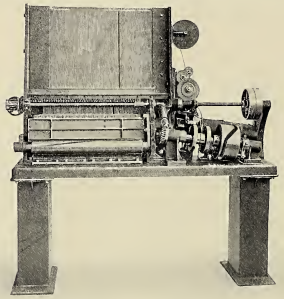
THE COX TYPESETTING MACHINE.

The well-prepared booklet issued by the Cox Typesetting Machine Company, descriptive and illustrative of the latest "one-man" typesetting and justifying device—the Cox Typesetting Machine—after giving a short review of typesetting machinery in general, points out the advantages of the Cox in economy and adaptability. We give the following condensed account for the convenience of our readers. Speed, economy and simplicity are secured by making the machine



The Cox Typesetting Machine—Front View.

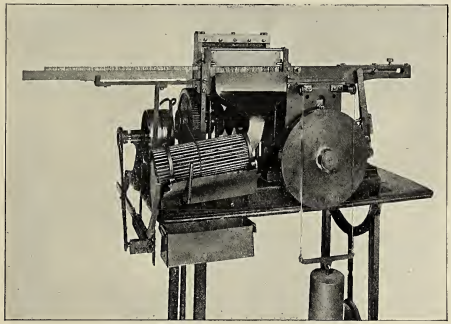
virtually three machines. This prevents one part of the mechanism from limiting the operation of the others and increases the output of batteries without proportionately increasing the cost. Thus one distributer will serve two or more composing machines and one discarder will serve five composers. As will be noted in the illustration they are very symmetrical and compact. The keyboard has a sensitive action and convenient arrangement, and the copy is in the direct line of vision. The keyboard can be locked by the pressure of a button, prevent-



The Cox Typesetting Machine—Rear View.

ing any type being ejected during any temporary absence of the operator. The assembled type is in a convenient position for the operator to scan and correct before justification. Leading is done automatically, and is a valuable feature of the machine, as matter can be set solid or leaded at will, and the change can be made almost instantly. The machine can be

adjusted to set any length of line from 13 to 26 ems in a moment's time without readjusting cams or gears. An indicator in a convenient position assists the operator in determining the length of his line, and a bell announces when it has reached its limit. Automatic throw-off devices are employed throughout the machine, thus guarding against breakage of type as well as injury to any part of the mechanism, thereby dismissing any strain on the operator's mind as to what might happen in the event of any mistake on his part in manipulating the machine. The most important function of justification is performed by the mere pressure of a lever. The assembling of type is not retarded in the least by this operation. An average speed of 4,000 ems per hour has been attained repeatedly, but the machine is limited only by the ability of the operator.



THE COX SPACE DISCARDER AND LEAD EJECTOR.

The justification is accomplished by the use of corrugated spaces, instead of the straight spaces of a foundered font. The spaces separate the words in the line more than is necessary,



ILLUSTRATION NO. 1.
Showing line of type before justification has taken place.



ILLUSTRATION NO. 2.
Showing line of type after justification has taken place.

but can be compressed laterally from their normal size when corrugated (which is about the thickness of an en space) to that of the thin space.

To accomplish justification by this method it is necessary that each line be overset—that is, longer than the measure desired. Then by suitable mechanism the line is compressed, the corrugated spaces yielding uniformly while the compression is taking place until the line reaches the proper length. (See illustrations Nos. 1 and 2, showing line assembled with corrugated spaces between the words before compressed and after the compression has taken place.) This cut shows the limit before and after compression. This line would be accurately justified and rigidly spaced if its length had not called for the extreme limit of compression. The spaces are made from a lead ribbon fed from a reel placed on the typesetter immediately over the space-making device, which operates only when the spacebar is depressed.

To operate the space discarder the type is placed in the galley of the machine. The first function performed after the discarder is set in motion is to separate a single line of type from the dead matter in the galley and simultaneously eject the lead (if leaded) into the lead box, the line being moved along horizontally until it is directly in front of the mechanism which ejects the spaces and quads from the line of type. This is accomplished by the space discarders or "feelers," which insert themselves over the tops of the spaces and quads, forcing them from the line. It then passes out of the machine into the individual channels ready for the distributer. The quads are separated from the spaces and automatically stacked in channels ready for use in the typesetting machine. As spaces and quads average about one-fifth of the matter, it will readily be seen that a great portion of the distribution is accomplished by the discarder, which is capable of handling dead matter for five typesetters, having proved its capacity to be more than 30,000 ems per hour.

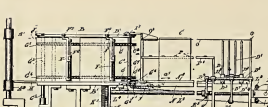


THE COX DISTRIBUTING MACHINE.

The distributer is simple in construction and speedy in operation, and has proven its ability to distribute for two typesetters. Ten thousand ems per hour is a conservative claim for its product. This speed can be maintained constantly. Test runs of one hour each have resulted in a distribution of over 17,000 ems for that limited period. This great speed is attained by the duplication of test wards of letters most used in the font, such as e, o, t, h, n, etc., so arranged as to catch all common syllables and short words in routine. A high rate of speed is not necessary to insure a large product, as the machine is so constructed as to enable the operator to load it with matter to be distributed while it is in operation.

A most important feature embodied in this machine, not to be found in other distributers, is the mechanical means for automatically cleaning the test wards while the distributer is in operation. This is a most important function and has reduced the breakage of type to a minimum.

Arrangements are now being perfected to manufacture the Cox machine on a large scale. Special machinery will be required in order to turn out machines economically, and to enable the company to place the machine on the market at a moderate price. Particulars will be given concerning these matters within a short time.


Fig. 1.

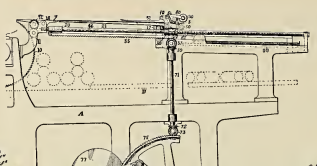

Fig. 2.

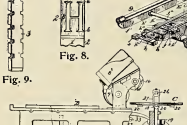

Fig. 3.

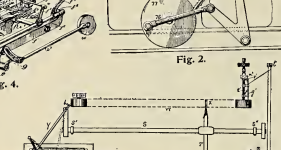

Fig. 5.

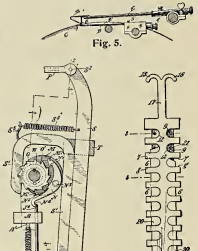

Fig. 8.

Fig. 9.


Fig. 4.


Fig. 6.


Fig. 10.


Fig. 7.

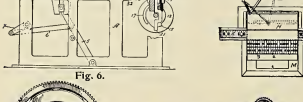
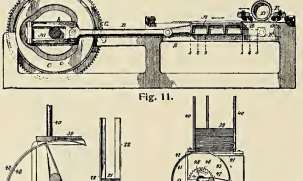
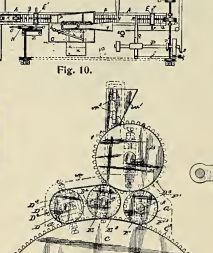
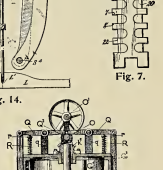

Fig. 11.

Fig. 14.


Fig. 13.


Fig. 12.


Fig. 15.

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES M. CHAPMAN.

The work of the United States Patent Office during the month of October ast, relative to the art of printing, is illustrated by the following conspectus of patents granted:

FEEDING AND DELIVERING.

The delivery attachment for web printing presses of Fig. 1, is the invention of Mark N. Cormack, of New York City, assignor to Louis Klopsch, of New York City. The folded sheet is delivered free from smut or smear occasioned by contact of the freshly printed sheet with the folder or delivery surface, and in such manner as to enable it to be readily inspected, and allow the ink to set before passing the sheet to the receiving box.

The sheet delivery mechanism of Fig. 2 is the invention of Thomas M. North, of Brooklyn, New York, assignor to Robert Hoe, Theodore H. Mead, and Charles W. Carpenter, of New York City. It prevents the freshly printed surfaces from being smutted, and delivers the sheet right-side up. The carriage has rotating devices operating by nipping contact to hold the sheet during the outward movement of the carriage, and to roll the sheet from the latter to the piling table during the return stroke.

The feeding device of Fig. 3 is the invention of Charles G. Harris, of Niles, and John F. McNutt, of Warren, Ohio, assignors to The Harris Automatic Press Company, of Niles, Ohio, it relating particularly to presses for feeding envelopes to the printing mechanism, with the back side upward to receive the impression.

Charles G. Harris, of Niles, Ohio, is the inventor of the feeding mechanism of Fig. 4. The cards or envelopes are fed from the bottom of the pile by pointed projections, and the stack is held by improved means during the feeding operation.

COUNTING AND REGISTERING.

The registering device of Fig. 5 is the invention of Abner Greenleaf, of Baltimore, Maryland. The edge and top gauges are made separate, the former being adjustable to and from the gripper line, and secured to the cylinder, and when once set moves with the cylinder.

Fig. 6 shows a counting mechanism for printing presses, the invention of Lucas C. Clark, of Plantsville, Connecticut. The work is automatically received in piles until a given number is deposited, then moved out of the way, but allowed to remain on the receiver to dry, and finally brought to a position for removal by the operator, or some device for that purpose.

TYPOGRAPHIC PLATES.

Alexander S. Capehart, of Bismarck, North Dakota, has obtained a patent for a matrix-bar, and the method of producing the same. This method consists in forming the bar with straight line entrances, fitting type dies to the rectilinear edges of the entrances, and electro-depositing metal about the type characters. Fig. 7 shows a matrix-bar partially completed, the intaglio characters being on opposite edges of the bar.

Alexander S. Capehart has also obtained a patent covering a matrix-bar, or plate, having an intaglio type character opening laterally through a side surface of the bar and a thickened wall at the opposite side. Fig. 8 is an edge view of a portion of a bar depicting the invention.

The matrix-bar for line-casting machines shown in Fig. 9 is also the invention of Alexander S. Capehart. The "side-box matrix-bar" is provided at one edge with a plurality of intaglio characters, and supplemental similar characters, each accompanied by a diacritical mark which shows at a glance the particular stop-bar to be shifted to assist the bar properly to place a particular character at the edge of the line being composed.

George R. Cornwall, of Port Chester, New York, assignor, by mesne assignment, to the Cornwall Printing Press Company, of New York City, has

obtained a patent for a process of preparing aluminum plates for surface printing. The outer shell of the metal is first removed, either chemically or mechanically; then the plate is treated with an alkaline solution sufficient to dissolve any greasy material that may be on the surface or in the metal, the alkali being then washed off; then the plate is dipped in an acid bath consisting of nitric and hydrofluoric acids, thus removing all earthy materials; cold water is then applied and subsequently a neutralizing solution to wash the plate.

Two patents have also been granted for making or casting type or type-bars, one to John J. C. Smith, of Passaic, New Jersey, for making type of hard bronze metals by a casting process; and the other to Charles Sears, of Cleveland, Ohio, for automatically forming type-bars from a supply of previously prepared matrix blocks.

INVOLVING VARIOUS IMPROVEMENTS.

Fig. 10 shows an attachment for machines for justifying type, being the invention of Charles W. Bowron, of Oshkosh, Wisconsin. This attachment includes automatic means for keeping the words separated as a line of type is being set; then after ascertaining the amount of space-filling necessary, inserting the required thicknesses of space-filling between the words so kept separated.

The flat bed printing press of Fig. 11 is the invention of Henry F. Bechman, of Battle Creek, Michigan, assignor to the Duplex Printing Press Company, of Battle Creek, Michigan. The stroke of the reciprocating cylinder is shortened, reducing the necessary length of the machine and increasing the speed. The reciprocations of the bed and cylinder are non-synchronous.

The inking device of Fig. 12 is the invention of Judah T. Robertson, of New York City. The ink is applied, from a fountain, to the plate carrier, through an intermediate belt carried in engagement with the plate carrier, by a series of independently adjustable rollers.

The machine for printing by stencil cards, shown in Fig. 13, involves improvements made by Frank D. Belknap, of New York City. Means are involved for guiding the stencil cards to the point of tangency of the two rollers which revolve at the same speed, one of which carries the ink and is of special construction.

Fig. 14 illustrates an improvement in typesetting machines invented by Charles W. Dickinson, of Belleville, New Jersey, assignor to the Empire Typesetting Machine Company, of West Virginia. The action of the levers, actuating the plungers, is more delicate, and the power in the machine is utilized for facilitating the operation of the plunger keys and completing their action when once set in motion.

The test-plate cleaner of Fig. 15 is the invention of Paul F. Cox, of Chicago, Illinois, who has assigned to the Cox Typesetting Machine Company, of Chicago, Illinois, and is designed for application to the type-distributing machines covered by certain other patents to the same patentee. It involves automatic mechanism for cleaning the test plates and operates continuously during the operation of the distributer.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

A NEW encyclopædia, published by Funk & Wagnalls, is promised at an early date.

A NEW edition of Zell's Cyclopædia will soon be issued by the Syndicate Publishing Company, of Philadelphia.

A SPECIAL exhibition room for the history of printing will be one of the features of the new public library to be erected in New York City.

IT is somewhat of a stock joke the bookseller tells of the Irish farmers who wished to improve their breed and ordered the "Essay on Irish Bulls" by Richard and Maria Edgeworth.

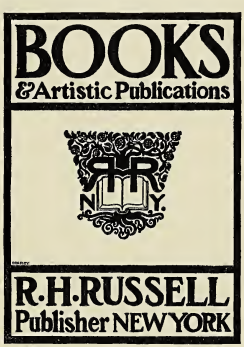
"BARBARA, LADY'S MAID AND PEERESS," by Mrs. Alexander. Philadelphia: J. B. Lippincott Company. Without sensationalism, Mrs. Alexander has the faculty of telling an interesting story attractively, and the handsome dress in which the book is placed by the publishers must commend it to appreciative readers.

BOUND volumes of the periodicals relating to the printing and publishing industries are the most valuable of reference books for the library of the newspaper office. *Newspaperdom*, which recently completed its fifth volume, is one of those periodicals that has become indispensable to every well-regulated newspaper. Every column bristles with practical suggestions on reporting, editing, advertising and business management in general. The new bound volume just out makes an attractive book. Good paper and good printing throughout the year have produced a work that is well worth preserving.

DATES in lavish abundance are to be found within the covers of a handsome circular just issued by A. Zeese & Co., Chicago, entitled "Calendar Plates, 1898." Many new and attractive designs for the new year are exhibited, but all of them show the same chaste and neat style that have heretofore marked the plates issued by this house.

ART of the billboards has a new journalistic exponent called *Display Advertising*. It contains many striking illustrations of recent poster art, and presents all the news items and other matter entertaining or of interest to the trade. In typographical appearance it can hardly be improved upon. It is published by Edward L. Stahlbrodt, in New York City, and Mr. James L. Hoff is editor.

THE *American Electrician*, New York, has an interesting article in its November issue on "Electrically Driven Printing and Binding Machinery," by A. N. Rathbun, describing the equipment of the establishment of the publishers of *McClure's Magazine*. It is illustrated by half-tone cuts of motor-driven cylinder press, perfecting press, folding machine and covering machine, as well as cuts showing method of gearing motor to the machines, which add much to the value of the subject.

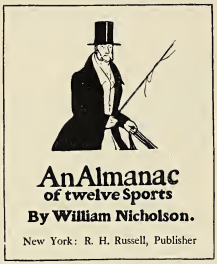


REDUCED CATALOGUE COVER.—DESIGNED BY WILL H. BRADLEY.

INDEXING is the key that unlocks great treasures of literature and must be credited with handing down the following gem to literary immortality. In the index to a law book occurred this entry, "Best, Mr. Justice, his great mind." When the legal student, who wished to ascertain the characteristics of this great intellectual genius, turned to the page he read: "Mr. Justice Best said he had *a great mind* to commit the witness."

ANY work bearing the name of Frederic Remington is sure to reveal such vivid scenes of the wild life of the American Plains that one opens the book and turns the leaves with enhancing interest and eagerness. The book of Drawings just issued from the press of R. H. Russell & Co. is an example of the artist's most spirited work. The large folio, with a cover design in color by Remington, is 12 by 18 inches, and hence, on account of the size of the reproductions, all the charm and value of the original drawings is retained. It may well be called a "comprehensive pictorial history of the vanishing picturesque life of the West." Warfare between the regulars and the red

men in all its endless variety of charges, skirmishing, scouting and ambushing, army life at the front, studies of bucking broncos, the buffalo hunt, the pony dance, and the cowboy are a few of the chapters of this graphic story that bring into being in all its vigor and reality the spirited life of the Wild West. One of the illustrations from this work is shown on page 316.



Two Book Title-Pages.

An admirer of Mr. Charles Dexter Allen, literary editor of the Hartford *Post*, expresses his bibliographical sentiments in the following verse, dedicated to him:

A COLLECTOR'S CATALOGUE.

TO C. D. A.

My catalogue, my catalogue,
It is my heart's delight!
Of all my "prints" it is the best,
The only one just right.
But it's a list of noble names
A-standing side by side,
I've had it printed by De Vinne
With bibliographic pride.

To think my Marc Antonio,
The gem of my collection
—Or rather it would be the gem
But for this low connection—
Should have the hated name, Ant. Sal.
Engraved right down below!
Which will disfigure any print,
As print collectors know.

Then, too, my Master of the Die
Looks like the last one printed,
While my most wondrous Wohlgemuth
Is spoiled by being tinted.
My Sadlers all have margins clipped,
My Visschers are laid down,
My Hollar has had such abuse,
Makes a collector frown.

Perhaps my Martin Schingauer,
My Rembrandts rare and grand,
Are like my Albrecht Durers—
Done by a modern hand!
My Van den Veldes are precious,
But only so to me,
For they are not by Adrian
But just by Jan den V!

So, I still love my catalogue,
It is my heart's delight,
Of all my "prints" it is the best,
The only one just right.
I love to read its noble names,
And send it far and wide,
I've had it printed by De Vinne,
With bibliographic pride.

FORT WAYNE, IND., August, 1897. L. G. D.

Monkeydom has an appreciative critic in "The Autobiography of a Monkey," told in pictures by the humorous artist, Henry Mayer, and in verse by Albert Bigelow Paine. This is a humorous account of a monkey's wanderings from his jungle world out into the haunts of civilization, where he acts the part of a *jeunesse dorée* young man, learns much, and returns to enlighten his race. R. H. Russell & Co., New York, are the publishers.

Following the style of the old, quaint, illustrated alphabet books, R. H. Russell, New York, announces "An Alphabet" by William Nicholson, the popular edition of which will be placed at $1.50, and the *edition de luxe* at $45. The cover of the announcement is shown herewith.

R. H. Russell, publisher, New York, has produced an "Almanac of Twelve Sports," by William Nicholson, which it is believed is bound to appeal to many as a record or reminder of each season's most popular pastime. It is in three styles. A popular edition, lithographed in colors on stout cartridge paper, price, $1.25; a library edition, limited, on Japanese vellum, cloth, price, $3.50; and an *edition de luxe*, limited, printed from the original wood cuts, hand colored and signed by the author, price, $25, net. We reproduce, greatly reduced, the front cover of the announcement.

A selection of the sketches and bright short stories penned by Richard Kendall Munkittrick, that have appeared in *Harper's* and the *Century* from time to time, has been collected and issued in book form under the title of "The Slambangaree, and Other Stories." Each one of these comical descriptions of youthful adventure is sure to produce in the reader a severe attack of risibles.

The pickaninnies disport themselves with utmost freedom and with all the humor they are accused of in the thirty amusing drawings in color that make up the quarto entitled "The Blackberries," published by R. H. Russell & Co., New York. It is an exceedingly attractive book for children. The artist, E. W. Kemble, has placed his little charges in such amusing situations that both young and old will delight in their droll experiences.

There is this year a noticeable and decided break from the old conventional illustrated calendars. The Sports and Seasons Calendar, published by R. H. Russell & Co., is one of the most unique of the new styles. The designs are printed in colors as vivacious as the characters of life they interpret, and are by such able artists as C. E. Aldrich, Jay Hambidge, G. Wright, E. Grivaz and Francis Day. It will be specially enjoyed by those who wish indoor reminders of their outdoor pastimes. Seven water-color drawings of "Kemble's Coons" are reproduced on heavy cardboard as a "Coon Calendar," by the same firm. Sambo and Aunt Jemima, and some other of Mr. Kemble's best types of colored life, peer out from these pages with the startling reality of the original.

When a great journal undertakes to celebrate its birthday, the event is observed in fitting style. But a trade journal in the printing, paper, or allied trades can always outdo its contemporaries in other trades because it is inspired by a desire to show the most sumptuous results to be obtained from the products and processes it represents. A big roll, looking for all the world like the calender roll of a paper machine, unfolds to our view a 156-page Anniversary Number of the *Paper Trade Journal*. Upon the cover, which is of light green stock, an ornate design by P. A. Schwarzenbach illustrates nature's way of making paper—the hornet building its nest. The title of the journal and the event celebrated is appropriately worked about the border. An excellent portrait of Howard Lockwood, the founder, adorns the first page, which also contains a sketch of his life. The narrative of the journal's history for the past quarter of a century is preceded by a full-page reproduction of

the first number. This bears the date "May 27, 1872," and exhibits the black creases and other marks of age of the original. On another page are displayed the portraits of the *Paper Trade Journal's* family of editors, correspondents, special writers, officers and managers. The bulk and size of this magnificent production gives internal evidence of the intelligence and ability of the staff of the *Paper Trade Journal*, and to that extent is itself an illustration of its motto: "The Consumption of Paper is the Measure of the People's Culture."

"Dead Selves," by Julia Magruder, issued by the J. B. Lippincott Company, is mechanically a very pretty book. The story is founded on Tennyson's lines,

> "I hold it truth with him who sings,
> To one clear harp, in divers tones,
> That men may rise on stepping-stones
> Of their dead selves to higher things."

Miss Magruder has arrived at that pleasant stage in authorship where the name of the writer is a guarantee of the merit of the work. The book is comprised in two hundred and sixty pages. Price, $1.25.

Brevity marks the use of book titles today. But the extended appellations applied to books in the last century certainly had the advantage of interest and of subtle humor. Among the shining examples of this may be mentioned the following titles of books of devotion: "The Spiritual Mustard Pot to Make the Soul Sneeze with Devotion," "A Handkerchief for Parents' Wet Eyes Upon the Death of Children," "Seven Sobs of a Sorrowful Soul for Sin," "Buttons and Buttonholes for Believers' Breeches," "Eggs of Charity Layed for the Chickens of the Covenant." We may add that this style of designation in long-winded wording seems to prevail to some extent in England today.

OF INTEREST TO THE CRAFT.

Many of the large book printing establishments of Philadelphia are running on overtime.

About three hundred printers in New York City have an organization known as the "New York Press Wheelmen."

The *Printing World*, of London, in quoting from articles in The Inland Printer by him, refers to Mr. C. S. Partridge as "that eminent stereotyper and electrotyper," a compliment in which all of his American confrères will cordially join.

Frank Pampusch has been appointed editor of the *American Pressman*, the official organ of the International Printing Pressmen's Union, at Chicago, vice R. D. Sawyer, resigned. Mr. Pampusch comes from St. Paul, and is favorably known in labor circles everywhere. At one time he was labor editor of the St. Paul *Globe*. He will worthily fill his talented predecessor's position.

The attention of printers is called to the offer of *Good Health*, Battle Creek, Michigan, on another page of this issue. A prize of $15 is to be awarded to the printer furnishing them with the best suggestion for composition for the menu card according to the specifications given. Printers will not only be interested in the arrangement of a card of this description, but also with the character of the menu itself.

Bookworms and smallpox germs will have to find other lodgings than books, now that Dr. John S. Billings, director of the New York Public Library, has discovered a perfect disinfectant. For some time experiments have been conducted in Dr. Billings' laboratory, Philadelphia, old Patent Office reports being offered up as victims to inoculation with the bacteria of contagious diseases. It was found that formalin vapor would penetrate into the heart of the book and destroy all the germs. The book is placed in a metal box beside a saucerful of formalin dissolved in water, and is allowed to stand for an hour or two. This process is to be used hereafter to disinfect all books in the circulating department of the New York Public Library, so that there will be no danger of spreading disease through this agency in the future. Formalin will also destroy the Croton bug, which pastures on morocco and calf-skin bindings. This new pest has done more injury to rare and valuable books than did the traditional bookworm of bygone days.

Postal cards will be manufactured for the next four years by the West Virginia Paper Company, of Piedmont, West Virginia. The Government furnishes the machinery, as well as the employes necessary to guard the product. It is said that recent attempts at counterfeiting postal cards have been unearthed in Denver, Colorado, where considerable quantities of the "goods" were palmed off before the gang was caught.



Little Sunshine. Photo by C. F. Whitmarsh.

Nicety in the use of distinctions is nowhere if not among printers, says a correspondent of the *British Printer*. A member of the Overseers' Association (or typothetæ) who is out of employment is described as "unattached"; the proofreader is supposed to be "seeking an appointment"; the compositor is "unemployed"; bookbinders and pressmen are "out of work," and laborers are "out of collar," which we interpret to mean "out of a job."

Charles T. Peyton can now boast of holding one of the finest positions obtainable in the craft, which is that of superintendent of the job department of the New York *Journal*. This is distinct and separate from the news and display room. The job office is equipped with a two-revolution Hoe, two platen presses and a 56-inch power cutter, together with all the latest faces of type. Charlie's friends will know that with these surroundings he is happy.

On November 7 there was formed at Albany, New York, a State Labor Press Association. Thirteen papers were represented. A committee, consisting of H. B. Jackson, editor Schenectady *Toiler*, chairman; J. M. O'Hanlon, editor Troy *Advocate*, secretary; F. J. Healy, editor *Official Record*, Albany, was appointed to draft a constitution and arrange for the first annual State convention, which will meet in Albany in January, 1898. It is the intention of those having the matter in charge ultimately to form a national association of editors who are devoted to the interests of labor.

George E. Lincoln has resigned from the selling agency of the Thorne typesetting machine and accepted the New York management of The Inland Printer. It is the intention of The Inland Printer Company to pay more attention in the future to matters in New York, and, in addition to that, they contemplate adding a department to their paper which will deal exclusively with the typesetting machine. There is probably not a man in this country who is more familiar with machines than Mr. Lincoln. He also has a large acquaintance among New York business men and printers, and will doubtless be a valuable acquisition to The Inland Printer staff. He will be found in the offices of the company, American Tract Society building, Nassau and Spruce streets.—*American Craftsman.*

THE SCHŒFFER OLD STYLE
Quaint and Original in Design

48 POINT 4 A 7 a $6 00

PATENTED MARCH 6, 1887

HAVE SOME AND CONVINCE
YOUR FRIENDS & NEIGHBORS.

WE want to emphasize one fact about candies we make, namely: There are none better at any price anywhere in America. How do we know this? You may ask. We know it because we have tasted and tested the confections of many so-called leaders. All our goods are made up in tablet form.

10 POINT 25 A 50 a $2 25

SCHŒFFER OLD STYLE INITIALS

ABCD

48 POINT 3 A $4 00

EFGHI

36 POINT 4 A $3 50

JKLMNOP

24 POINT 5 A $2 50

QRSTUVWXYZ

15 POINT 5 A $1 50

THESE BARGAINS ARE FOR EVERY
HOUSEWIFE AND SUCH TO BE,

AND especially for those who are going to entertain during the holidays, and have got some buying to do to get ready for them. You'll find just what you're wanting—for little or nothing. We had this necessity in mind when we decided we could handle the enormous quantities we were obliged to take to get the manufacturers down to our prices. Come here for anything that furnishes a house at the lowest prices ever quoted by us.

8 POINT 25 A 50 a $2 00

THE LATEST AND BEST INDUCEMENT EVER OFFERED TO YOUNG PEOPLE WHO WISH TO ADD LASTING COMFORT TO THEIR HOMES.

For the new house you will need half a dozen or so of those handsome luxurious Down Cushions, in gorgeous silk cases. They are more decorative than anything else in a room, contributing much to the general comfort and are not expensive. A heap of them here at $2.61 in a variety of silks. Special sizes or styles made to order in the shortest possible time. A complete new line of damask in original designs and rich colors at reduced prices.

15 POINT 18 A 30 a $3 00

CHANGE OF SEASON BRINGS CHANGE OF DRESS. WE ARE UP TO THE TIMES, AND ANTICIPATING OUR PATRONS' WANTS, HAVE INAUGURATED FOR THIS WEEK AN UNPRECEDENTED WINTER SWEEP SALE.

A new broom sweeps well. We've taken a new broom to this job and intend to sweep as much stock as possible off our shelves into your homes. To-day the sale starts and continues, a big-value-low-price carnival, until the 31st. As we intend to keep our stores open until 12.00 P. M., those who want to take advantage of these low prices, can do so at their convenience in the evening. If some one should slip $2.00 or $3.00 into your purse, you'd be apt to think it a kindly act; we're trying to do the same in a different way. We've made price-cuts that make it a saving to spend your money here. Goods delivered free of charge.

12 POINT 20 A 40 a $2 50

AMERICAN : TYPE : FOUNDERS : CO.
Order from nearest Branch or Agency

36 POINT 6 A 9 a $5 00

SCHŒFFER OLD STYLE & INITIALS

HELP the printer to please those customers who pay for tasteful printing.

30 POINT 8 A 12 a $4 50

HORSELESS WAGONS AND TRICYCLES ARE

UPON the market for persons desiring to invest in them. As yet they are in their infancy but will no doubt come into favor in the future.

24 POINT 12 A 18 a $4 00

COAL THAT WILL NOT HEAT IS VERY DEAR AT ANY PRICE

AND is not worth the room it occupies. Two points are to be taken into consideration when coal is needed: "Quality and Weight." Prices could be cut in half if you were not particular. Our coal is free from dirt, slate and foreign materials.

18 POINT 15 A 25 a $3 50

Sample Dresses



OVER : TWELVE : HUNDRED

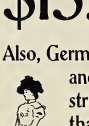
Of the highest order, from the most celebrated tailors, are shown to-day at a PRICE that has never been equaled in this town. The garments are superbly made, and cannot be had elsewhere for less than $30 or $40. Regardless of these figures, we will sell them for



$15.00



Also, German Eaton Jackets and Russian Comforters, all strikingly stylish, and more than ordinarily elegant with their superb trimming and rich lining of fine silks. The other prominent features are the Splendid Trimmings of Persian Lamb, Sable, Mink and Marten Fur.



M. Black & Co.



LEADING LADIES' DRESSERS



Park Row Terrace

18 Point Flame Border, 36 Inches, $2.00

LADY SPEAKERS Large Size, ten characters in each font, $2.00 Small Size, ten characters in each font, $1.05

SOLD BY ALL BRANCHES OF THE AMERICAN TYPE FOUNDERS CO.

60 POINT BRADLEY OUTLINE 3 A 5 a $8 50

60 POINT BRADLEY 3 A 5 a $8 50

Bradley Outline Series Shown with the Bradley

24 POINT BRADLEY OUTLINE 5 A 16 a $3 50

With the approach of the Christmas and New Year Festivals comes the demand for luxuries and novelties. Expenditures expand with the expansion of hearts. The printer will be asked to excel himself in producing Announcements, Programmes, Menus and Cards for occasions of ceremony, celebration, and solemnity appropriate to the season

36 POINT BRADLEY OUTLINE 4 A 10 a $5 00

Beautiful Color Effects can be produced by printing the Bradley in a delicate tint and then registering the Bradley Outline over it in another color decidedly darker

Originated by the American Type Founders Company

48 Point Bradley Outline 3 A 8 a $6 75

48 Point Bradley 3 A 8 a $6 75

American Type Founders Co. Makers of the famous Bradley and Leaders in Type Fashions

18 Point Bradley Outline 8 A 25 a $3 25

Bradley Outline is opportunely submitted as an aid to printers who desire to give their customers superior and artistic effects in color harmonies during the festival season. That office which does not use our beautiful and no less useful Bradley Series has deprived itself and its customers of a decided pleasure. The marriage of Bradley Outline with our deservedly popular Bradley will produce satisfactory results at the least expenditure of time and trouble.

36 Point Bradley Outline 4 A 10 a $5 00

36 Point Bradley 4 A 10 a $5 00

Types for two Colors frequently aid the printer in adding beauty and giving life to many Jobs which otherwise would be deemed commonplace and unsatisfactory

Carried in Stock and Sold at all Branches and Agencies

The Laclede Series

72 POINT 3 A 5 a $12 00

Laclede for Printers

48 POINT 4 A 7 a $8 00

Who use Bold and Durable Letters in their Productions 5

24 POINT 5 A 14 a $4 00

Our Productions are used in every printing office in the Country. We set the Fashions in Type Styles 4

18 POINT 5 A 18 a $3 25

The Series shown on this page is complete in eight sizes, and is carried in Stock and Sold at all Branches and Agencies. Place your orders for all the popular Type Designs with Branch nearest your place of business

36 POINT 4 A 9 a $6 25

Owing to the many uses to which this Series can be applied profitably, it is recommended to such as demand Letters both

60 POINT 3 A 6 a $10 00

Striking and Attractive

Made only by American Type Founders Company

BINNER GOTHIC

72 POINT 5 A 8 a $9 00

REGIMENTALS 942 Entertainments

60 POINT 7 A 10 a $8 00

Handsome Borders 68 Combustible Material

BINNER PLATES MEAN PERFECT PLATES

48 POINT 8 A 12 a $7 00

Grand Columbian Exposition Demonstration Beautiful 257

EXPERIMENTS CONSIDERED SATISFACTORY

36 POINT 10 A 15 a $6 00

Enhance Boston Residence 63

DELIGHTED MAIDEN

30 POINT 12 A 18 a $5 00

Eastern Manufacturers Convention 89

ENGRAVING DECORATION

24 POINT 14 A 20 a $4 00

Eleventh Grand Annual Masquerade Carnival 14

EUROPEAN INFORMATION BUREAU

18 POINT 18 A 27 a $3 25

Handsome Christmas Presents Presented Obedient Children

MERCHANTS DONATING MANY GREENBACKS

MANUFACTURED EXCLUSIVELY AND FOR SALE BY ALL BRANCHES OF THE
AMERICAN TYPE FOUNDERS COMPANY

Looking for the Best?

STANDARD LINE
Unit Set Type

Meets Your Requirements

STUDLEY SERIES

Sizes and Prices

60-Point	$9.50
48-Point	7.25
36-Point	5.00
30-Point	4.30
24-Point	3.50
18-Point	3.20
14-Point	3.00
12-Point	2.80
10-Point	2.50
8-Point	2.25
6-Point	2.00

Patent Pending

INLAND TYPE FOUNDRY

STUDLEY

STANDARD LINE
UNIT SET TYPE
Kept in Stock by

GOLDING & CO.
Boston, Philadelphia, New York and Chicago
WM. E. LOY
San Francisco
DAMON-PEETS CO.
New York
GETHER & DREBERT
Milwaukee
PRESTON FIDDIS CO.
Baltimore
GWATKIN & SON
Toronto, Canada

And all Independent Dealers in

Printers' Supplies

The Standard Bearer of the Procession

INLAND
TYPE FOUNDRY

217-219 Pine Street SAINT LOUIS, MO. U. S. A.

24-POINT BORDER NO. 2473, per font of 24 inches, $1.60 12-POINT BORDER NO. 1273, per font of 24 inches, $1.00.

SOUTHEY SERIES.

25 A 40 a 6 POINT SOUTHEY (Nonpareil) $2 25

PHILADELPHIA CHARITY ASSOCIATIONS

Important Telegraph Communications to the Southwest Weekly Journal

423 Great Routes of the Northern Canada Steamboats 567

20 A 30 a 10 POINT SOUTHEY (Long Primer) $2 50

COUNTY CLERKS NEW OFFICE

45 Reception Given by Prominent Americans 67

15 A 25 a 18 POINT SOUTHEY (3 line Nonp.) $4 10

OPERA HOUSE

8 German Music Academy 9

8 A 12 a 30 POINT SOUTHEY (5 line Nonp.) $5 45

GROUNDS

3 Surprise Parties

25 A 40 a 8 POINT SOUTHEY (Brevier) $2 50

BEAUTIFUL EUROPEAN PAINTINGS EXHIBITED

59 Nineteenth Annual Convention of the Plumbers Union 23

20 A 30 a 12 POINT SOUTHEY (2 line Nonp.) $2 80

EXCURSION STEAMBOAT

25 Dramatic Instruction Establishment 87

10 A 15 a 24 POINT SOUTHEY (4 line Nonp.) $4 80

NORTH HOTEL

9 Summer Resorts 4

6 A 8 a 36 POINT SOUTHEY (6 line Nonp.) $6 10

BOATS

Ohio Canal 2

5 A 6 a 48 POINT SOUTHEY (8 line Nonp.) $7 25

KANSAS BANKERS

Six Million Business Men 9

4 A 5 a 60 POINT SOUTHEY (10 line Nonp.) $8 75

BRANCH OFFICE

Northwestern House 5

MANUFACTURED BY BARNHART BROS. & SPINDLER, CHICAGO, ILL.

FOR SALE BY GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; MINNESOTA TYPE FOUNDRY CO., ST. PAUL; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA.

THE COVER-DESIGN CONTEST.

THROUGH the courtesy of the J. W. Butler Paper Company we are enabled to reproduce in advance a number of the favored drawings submitted in the recent contest for a cover design to be used on their Sample Book of Cover Papers for 1898. It is not to be supposed that in black and white the true value of the designs can be shown, since the camera, when photographing colors, has a will of its own and produces whatever it desires without any regard to the wishes of the operator. No better illustration could be furnished to prove the color-blindness of this flighty instrument than the reproductions Nos. 69 and 70. The camera says: "They both look alike to me in color," while the truth is they are as unlike in color as they are in design—the only similarity lies in their equally high artistic merit.

They are as far removed in the start as it is possible to be—one an Egyptian and the other from a Japanese motif. One representing in its somber hues the deadest of dead eras, while the other glows with the warmth, life and good nature of a people now rejuvenated and in the height of progression. One all solidity and solemnity, the other all light and life. Not satisfied with producing an Egyptian design in outline and color, Mr. Lammers seems to have dragged in from the desert a weather-beaten remnant of an Arab tent, and mounting it on binders' board traces thereon a design severely Egyptian, with enough papyrus plant to suggest the purpose for which the design is to be used, and altogether producing a remarkably commendable design, the half-tone reproduction of which conveys little idea of its force.

If our readers could see the original of the Japanese design they would feel that Mr. Tuttle must have been in a most poetical mood when he conceived this mellow scene of a Japanese sunset. The sun, which in the half-tone appears as a blot, is in the original a golden sun, and the clouds are golden-edged clouds; and the trees, the shrubbery and the figures are touched with the same radiance. The quiet attitude and easy grace of the figures in the jinrikisha party seems to harmonize with the general restful effect, and their apparent interest in the sign is accounted for by the fact that the Japanese use paper for nearly everything, except as an article of food. The artist has also evidently kept in mind the odd shape of the book for which he was designing a cover, and has massed his heavy work on the heavy end of the book.

The necessity of passing the designs without describing the color effects is to be regretted, as they, like the ones more fully described, should be seen to be appreciated. Out of eighty-nine designs submitted, fully one-fourth of them were of a high order of merit. It being impossible to present them all, the ones represented in this article were selected to show a variety, and the colors are given below.

No. 69, black and bronze green on flat Nile green; No. 70, black and gold on gray; No. 50, black and gold on drab; No. 21, black and gold on olive; No. 31, black and blue on green; No.



No. 69.—H. C. Lammers, Chicago.



No. 70.—C. M. Tuttle, Chicago.



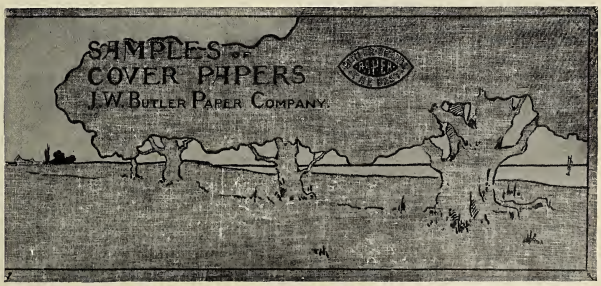


No. 30.—Clara Ware, Boston.



No. 21.—Max A. Fischer, Chicago.



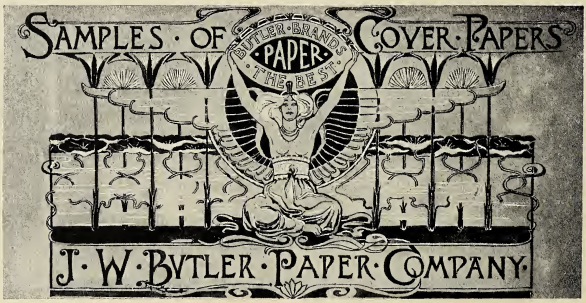


No. 31.—William O. Hilbert, Dayton, Ohio.



No. 57.—F. A. Neubauer, Cincinnati.





No. 66.—Gabriel C. Du Chenes, New York.





No. 33.—Ellsworth Young, New York.

57, black and buff on brown; No. 66, dark green and buff on light green; No. 33, green and gold on blue.

The prize designs which the company reserved for their advertisement are to be found on page 261 of this number, the colors of same being: First prize, light blue and gold on olive; second prize, black and bronze green on gray; third prize, black and blue on orange.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

H. A. WELLS, with the *Banner-Register*, Benton Harbor, Michigan: The samples of work submitted by you are up to date in style, composition artistic and in good taste, and presswork first-class.

SAMPLES of commercial and society printing from Marcus D. Hoerner, Harrisburg, Pennsylvania, show that he has right ideas in typographical display in those lines of stationery. The presswork is of good quality.

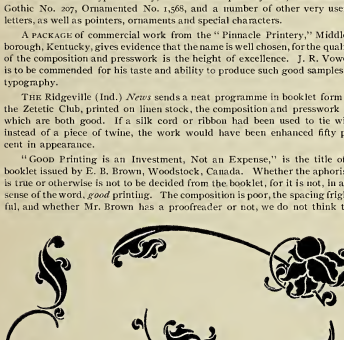
KUSS & MOSS, San Francisco, California: A few samples of commercial work, the composition and presswork on which are good. The bill-head would be improved by omitting the fat cupid and printing the laurel wreath in green instead of red.

WE acknowledge receipt of pamphlet showing several new faces cast by Bruce's New York Type Foundry, all cast on the point system, which include Gothic No. 207, Ornamented No. 1,568, and a number of other very useful letters, as well as pointers, ornaments and special characters.

A PACKAGE of commercial work from the "Pinnacle Printery," Middlesborough, Kentucky, gives evidence that the name is well chosen, for the quality of the composition and presswork is the height of excellence. J. R. Vowels is to be commended for his taste and ability to produce such good samples of typography.

THE Ridgeville (Ind.) *News* sends a neat programme in booklet form of the Zetetic Club, printed on linen stock, the composition and presswork on which are both good. If a silk cord or ribbon had been used to tie with instead of a piece of twine, the work would have been enhanced fifty per cent in appearance.

"GOOD Printing is an Investment, Not an Expense," is the title of a booklet issued by E. B. Brown, Woodstock, Canada. Whether the aphorism is true or otherwise is not to be decided from the booklet, for it is not, in any sense of the word, *good* printing. The composition is poor, the spacing frightful, and whether Mr. Brown has a proofreader or not, we do not think the



SET OF ORNAMENTS DESIGNED BY ALBERT OLSON, 79 FIFTH AVENUE, CHICAGO.

last page of his brochure will catch much business when he says: "Don't [with a 'big, big D'] think that because we do the best printing we charge the highest prices." If his printing is the best the Woodstock people can get, we wonder what the worst is like!

A TWENTY-PAGE pamphlet printed in many colors on fine enameled stock is the Maryville (Mo.) Lecture Association's programme of a popular lecture course. The work is a creditable production, taking into account the difficulties under which it was produced. Quoting from the letter accompanying same: "Considering the absence of lead and rule cutter, with only an old, old job press, requiring constant watching to prevent blurring, and only a small assortment of job faces, we think the work very fine. What is your opinion?" Our opinion, Messrs. McJimsey & Wray, is, that your foreman, Mr. S. B. Mills, has done remarkably well.

MR. WILL H. BRADLEY has at last been compelled to do something which he always averred he could not do; that is, he has established himself at the head of a corps of artists to do decorative work of all kinds. Business has increased on his hands to an unprecedented extent, and while the work will be relegated to other hands than his own, in so far as the purely mechanical production is concerned, the art impulse will remain the same as if Mr. Bradley himself guided the pencil or brush. We reproduce the front cover of Mr. Bradley's characteristically pretty announcement, reduced one-half. The original was printed on deckle-edged handmade paper, the word "studio" being rubricated, the balance in black.

THE Telegraph Publishing Company, Nashua, New Hampshire, has issued a collection of half-tones, handsomely printed on various colors and qualities of stock, showing that it has a premium who is up to date in his treatment of the latest productions of first-class photo-engraving as produced by that company.

BULLETIN NO. 6, of the Tokyo Tsukiji Type Foundry, is received. It contains a great many standard English and German faces and a 4-line and 72-line series of the Japonica initials. There are several pages of combination borders, and an interesting set of cuts by Japanese artists showing the tasteful way in which native talent applies itself to typographic conditions.

FROM R. S. Peck & Co., Hartford, Connecticut: A package of booklets, announcements, programmes, etc., very chaste in design and artistic in execution. There is an originality about most of the work which is very refreshing. Composition and presswork are both excellent, and reflect much credit upon Joseph J. Rafter, under whose superintendency the work was gotten out.

G. A. BAKER, secretary of the Printers' Technical Club, No. 2, Oakland, California, sends a small sketch done by Frank Lemos, pressroom apprentice, which shows a capacity for better work. Frank should study Mr. Knauft's articles in THE INLAND PRINTER and take a few lessons. The art of drawing is a valuable aid, and those who indicate talent in that direction should cultivate it.

FROM Wagner's "Art Printery," Davenport, Iowa: "Souvenir Programme of the 50th Annual Session of Grand Lodge of Iowa, I. O. O. F.," a pamphlet of forty pages and cover. The composition is good, ads. well displayed, and presswork of good quality. A more neutral shade in place of the brilliant green and red used on some of the pages would have greatly improved the appearance of the work.

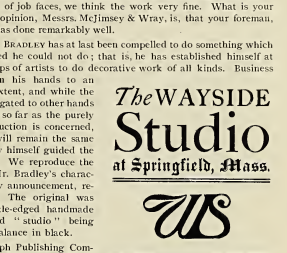
A PARCEL of general work from the Daily Press Printery, Asbury Park, New Jersey, gives evidence of a good, all-round general knowledge of job printing. The work is plain; no attempt at ornamentation has been made, but the type is well displayed, and on the advertising cards colors are well chosen and harmonious. The presswork is of good quality, and Mr. J. L. Klumouth, the proprietor of the "Printery," has no reason to be ashamed of his productions. The commercial work is very neat.

ALFRED M. SLOCUM & Co., Philadelphia, Pennsylvania, forward some excellent samples of commercial and society stationery. Typographical designs are neat and artistic; steel die embossing beautifully clear and sharp, in gold, silver and colored bronzes, and the presswork of a high grade. A circular showing cork tops, labels and druggists' printed supplies shows how neatly they can furnish this class of goods, and a leaflet printed in imitation of a layer of cork is a very neat piece of work.

WE are in receipt of No. 1, Vol. 1, of the *Photo-Review*, published at Deerfield, Wisconsin. It purports to be a "Monthly Journal For Photographers By Photographers." We have only studied it typographically, and must say that the composition is bad, proofreading ditto, and presswork infinitely worse. How the publisher ever expects that photographers—who are supposed to be imbued with artistic perceptions—can subscribe for and support such a woefully inartistic production is beyond our comprehension.

"SPECIMENS OF PRINTING," issued by The Inland Type Foundry, St. Louis, Missouri, will prove of much value to printers who are anxious to do artistic work. The specimens are printed on separate sheets of stock, in various colors of ink, and in silver and gold bronze. The various series of type and borders designed by this foundry are set forth to best advantage and in most attractive manner. The work was done by many printers, so there is variety enough in style and execution. The sheets are inclosed in a neat cover, tied with red silk cord, and the price is only 25 cents.

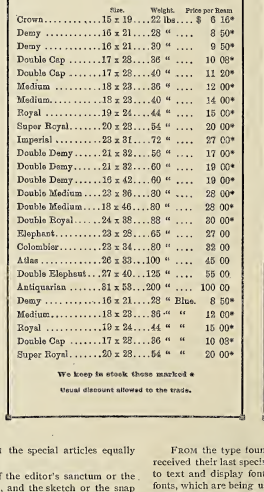
"PRODUCTS FOR PRINTERS" is the attractive title of a booklet issued by the Chandler & Price Company, Cleveland, Ohio, consisting of sixteen pages and cover, printed in colors, illustrating and describing the presses, cutters



and other appliances so essential for printers in the conduct of their business. The typography and presswork are of excellent quality and the cover is a neat design in black on red stock, with spray of foliage in green, sharply embossed. The work (60,000 impressions) was printed and embossed on a 10 by 15 Chandler & Price Gordon press about four years old, and the last copy was as clear and sharp as the first. We would advise printers to send to Chandler & Price for a copy of this booklet.

"Why Business Grows" is the title of a unique booklet issued by N. W. Ayer & Son, the newspaper advertising agents, Philadelphia, Pennsylvania. The body of the book consists of twelve leaves in the shape of an acorn, printed in the soft brown tints appropriate to the ripe fruit of the oak. The lettering is printed in a deeper tone of brown. The acorn is inclosed in a cover composed of two oak leaves colored with the rich red tints of autumn, the veination being carefully drawn and neatly embossed. The work is very artistically designed and executed, and reflects much credit on all concerned in its production. The idea, as applied to the business of N. W. Ayer & Son, undoubtedly is that "great oaks from little acorns grow."

Bradner Smith & Co., paper dealers, Chicago, have introduced a novelty in the way of a paper trade catalogue and price list, by reducing the pages of their regular catalogue by the zinc-etching process and getting out a book in small vest-pocket size. The original catalogue contains 116 pages, and the miniature book, printed upon yellow bond paper and bound in leather, round cornered, makes a very convenient and handy reference book for the pocket. Although some of the pages contain considerable matter, all of the type is plainly legible. The printing, which is neatly done, is by the Cooper Printing Company, Chicago. The idea of getting out the miniature originated with Mr. A. A. Dean, of Bradner Smith & Co., and he has carried it through to success. Two of the pages, which will give an idea of the work, are shown herewith.

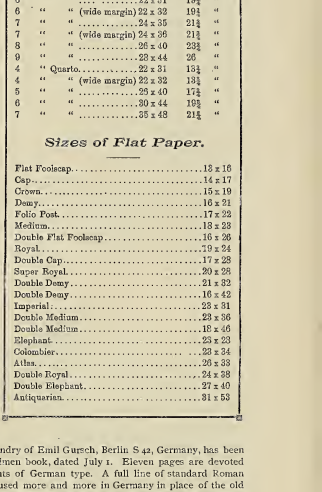


Messrs. Cooper & Budd, High street, Peckham, London, England, have issued Vol. V of "Specimens of Letterpress Printing"—a collection of circulars, announcements, cover designs, etc., in one, two, or more colors, with tint blocks and typographical ornaments used to enhance the type effects. All the designs are of an artistic character, the color arrangement being harmonious and effective. Composition is neat, and presswork admirable in quality. A valuable feature of the work is the index to colors used, which describes the various shades and tints and how they were produced. The book will furnish ideas to many printers desirous of securing effective results in the class of work above referred to. The price of the work is 3s. 6d.

When it is remembered that flying brands from the lumber yards of the West Side was the tinder that laid the rest of Chicago in ashes twenty-six years ago, it seems quite proper that the *Northwestern Lumberman* should issue a special "Chicago Day" edition by way of amends for the calamity caused by the industry it represents. This issue consists of 132 pages, illustrated on almost every page with portraits of "Captains" of the lumber industry and of large mills and yards in various parts of the country. The cover design is harmoniously printed in green on a light yellow stock. The title plate is in red, as is the date line. The artist is C. H. Sheen. Unusual pains has evidently been bestowed upon the typography. The ad. composition is well done; the writing of the special articles equally spirited and interesting.

This kodak is now a usual appointment of the editor's sanctum or the reportorial rooms. Illustration is a necessity, and the sketch or the snap shot must reinforce if they do not tell the whole story. Even the country paper is beginning to blossom out in half-tones. Magazines, also, by the generous use of films, are able to enjoy the distinction of the title, "Illustrated." For all this the kodak is largely responsible. To those who do not know that the whilom fad has grown into a great industry the album entitled "Kodak Works" will come somewhat as a surprise. The Eastman Kodak Company, of Rochester, issued this pamphlet to show the extent of the establishment required to meet the demands for films and other kodak materials. The story is appropriately told in photographs. Branch houses and works in England, salesrooms in Paris and Berlin; offices, machinery, and the entire home plant at Rochester are thus exhibited "Through the Lens." This industry commenced in 1880 with the workshop of George Eastman. In four years it required a large organization with $300,000 to carry on the business, and in 1892, when the Eastman Kodak Company was formed, $5,000,000 was needed to capitalize the concern. "You Press the Button, We Do the Rest," the world-wide famous Eastman trademark, which did so much to popularize the use of the kodak, appears conspicuously in large blue letters on the inside of the back cover. Heavy enamel paper with cream-tinted cover and blue lettering gives a rich typographic effect to the souvenir.

Typesetting by the Thorne machine is briefly described and its merits told in the words of the users in two neat brochures issued by the Thorne Typesetting Machine Company. Facsimiles of letters received from newspaper publishers throughout the country show that excellent and rapid work has been done on the machines in the offices in which they have been installed. From these letters we learn that the average rate of composition is between 40,000 and 50,000 ems per day of eight hours. On a Michigan paper 55,500 ems were set in 8½ hours, while the Joliet *News* claims an average of between 50,000 and 60,000 for eight hours. A series of standard body types recommended for use are also exhibited. Type from any foundry, however, can be used. Special nicking is required to fit the type to the grooves of the revolving cylinder, but this can be done at any foundry having the nicking machines. These two booklets are tastily prepared, and will undoubtedly make good advertising literature.



From the type foundry of Emil Gursch, Berlin S 42, Germany, has been received their last specimen book, dated July 1. Eleven pages are devoted to text and display fonts of German type. A full line of standard Roman fonts, which are being used more and more in Germany in place of the old text, are followed by about fifty-five styles of modern display types of an artistic character. The titles do not differ greatly from the English, as, for instance "Antique," "Aidine," "Grotesque," "Egyptian," "Italian," etc. The "Gloria" is a round black letter that has become very popular abroad as well as in America. The remainder of the book is given up to ornaments, borders, vignettes, and backgrounds or undergrounds, the use of which in many and beautiful forms is much more common with our fellow-craftsmen abroad. A full series of wood type is also shown in both the German and Roman letter. The book is handsomely bound and stamped in gold. It makes an attractive and valuable contribution to the printer's library of type specimens. It is distributed gratuitously to the large printing offices of Germany and foreign countries.



THE FIRST LESSON.

From flash-light photograph, made at night, by George R. Lawrence, Chicago. (See page 367.)



STATE GRAND LODGE OF ODD FELLOWS IN SESSION, HOUSE OF REPRESENTATIVES, SPRINGFIELD, ILLINOIS.

Specimen of flash-light interior group of over 1,000 faces, by George R. Lawrence, Chicago. (See opposite page.)

PHOTOGRAPHY BY ARTIFICIAL LIGHT.

IN the public mind photography is an art that can be with equal success applied to any subject or object. "Push the button" is a watchword that has seemingly made possible and easy the taking of any kind of a view irrespective of conditions or surroundings. Hence the newly fledged amateur begins his career by posing the baby in the back room. When the baby comes out of the bath—that is the chemical bath—there is much disappointment because baby's roseate features have somehow melted into the tenebrous chaos of the enveloping darkness. There are some difficult things left for the expert photographer to do. Chief among them are interiors, especially large interiors with groups of faces. In fact, this has become a specialty in the successful execution of which there are but few practitioners. So much experience in different methods of artificial lighting, in grouping, and in the handling of photographic appliances is required that special and peculiar qualifications are essential.



GEORGE R. LAWRENCE.

Probably the only specialist in artificial light photography in this country is Mr. George R. Lawrence, of Chicago. He has made a special study of artificial light as applied to photography for years, and has arrived at that state of perfection where he easily leads the profession. His achievements in this line have become notable in the photographic world and are attracting general attention. THE INLAND PRINTER has been provided with several representative examples of his work by Mr. Lawrence, some of which are shown on the accompanying pages. The distinctness of each individual face in the large group is remarkable. The picture represents a recent session of the Odd Fellows in the hall of the lower house of the Illinois legislature. Over one thousand persons were present at the time the picture was taken, and it is estimated that almost that many are in the group. It will be seen that everyone can be distinguished without difficulty. He uses several cameras, in size ranging from 14 by 17 to 25 by 30 inches, each fitted with lenses especially ground for this work, and carries his own electrical appliances and can use 350 lights if required. For this assembly the electric lights were arranged on two sides of the room—in front and on one side. The regular arc light illumination was on at the time the "flash" picture was taken. All the modern methods of photography were used and many new appliances invented by Mr. Lawrence himself. He had previously succeeded in taking pictures of both the lower and the upper house of the Illinois legislature while those bodies were in session, with the same apparatus, except that flash-light powder was used. For the picture of the lower house the exposure was made five minutes after the session was called to order in the morning, and at a time when none of the members knew a picture was to be taken. Two pounds and two ounces of flash-light powder was placed about the chamber in seventy places. All was exploded at the same instant by electricity. The picture of the senate was made by the same method, the only difference being that less of the flash-light powder was used, owing to the smaller chamber. The resulting negatives in both cases were so perfectly timed that even the smallest detail in the distant parts of the great chambers are sharply depicted. These two pictures at the capitol were not the first efforts of the kind by Mr. Lawrence. Some time ago he took a picture by the same process of the Chicago Board of Trade when the business of the board was at its highest. Zion Tabernacle, Sixteenth street and Michigan avenue, was another subject of his camera. The room was filled by an audience of 3,500 people earnestly listening to a sermon. In the one-hundredth part of a second all was over, and by the use of special lenses nearly the entire audience, as well as the speaker, were transferred to the large plate, giving faces easily recognizable from the front to the top of three galleries. A time exposure of the same auditorium, which is the second largest in the city, was made by Mr. Lawrence. This exposure required three days, the longest time of which we have any knowledge.

Our other reproductions illustrate his phenomenal success with statuary groups and with single figures posed indoors. The same clearness of detail is observable in these smaller as in Mr. Lawrence's larger pictures. These splendid results are eliciting cordial recognition from the profession in general. Mr. Sweet, of the firm of Sweet, Wallach & Co., Chicago, has had some of Mr. Lawrence's groupwork on exhibition in the firm's offices, and considers his attainments in this direction exceptional and extraordinary. The complete success of Mr. Lawrence's artificial light pictures of large bodies of men has prompted him to undertake other work of the kind. He will attempt the national house of representatives at Washington soon, and may go to Europe to follow up his triumph there. Mr. Lawrence is assisted in his work by his partner, Mr. Burton C. Dinius, who looks more particularly after the business end.

WHEN MILSON LOST HIS JOB.

Milson was a compositor with easy hours and good pay until he lost his job. He used to get home at 3:30 o'clock in the afternoon and he never started to work till 8 o'clock in the morning.

But he lost his job and couldn't find another one.

Then he began to be the busiest man on the whole South Side.

Milson is a Mason, and on his discharge his lodge gave him a position which draws a nominal salary. He gets about two days' work each week on a stock-yards paper.

He is a commissioned life insurance agent in a company which pays a big premium on memberships. He is agent for a bicycle firm, and incidentally he has had a position with the publishers of the city directory.

Altogether, Milson's dearest friend doesn't know just what Milson isn't up to, and even Milson himself is in doubt.

"I've got so many confounded little deals on that I don't know which way to turn," he says, nervously. "I tell you it's an awful thing to be out of a job. I was so hurried last month that before I was done with the June calendar I had cleared $170.

"I tell you, the strain is awful. Having a family to care for and being out of a job is no joke in this day and time. I don't know what will become of me if I'm asked to take any more of these 'side lines.'

"As it is, I'm worked to death in the very midst of idleness!"—*Chicago Record.*

THE PLAIN DUTY OF EMPLOYING PRINTERS.

From the *Evening News*, of Toronto, Canada, we take the following. We cordially indorse the sentiments of the writer:

"Wherever printers are found the fame of THE INLAND PRINTER has reached. This admirably edited and beautifully printed periodical should be in the hands of every man or boy who wishes to attain a perfect knowledge of the art, no matter what branch his talents lead him to. It will be a paying investment for any proprietor who conducts an establishment where fine art work is produced, to place THE INLAND PRINTER in the hands of his apprentices, and to use what inducements he can to persuade his jours to subscribe for it. A man with an ounce of brains cannot read such a publication month after month and remain a slovenly workman. The book is bound to inspire him with an ambition to do better, unless he is past the possibility of being inspired. Recent issues are fully up to the well-known high standard set by the publishers years ago, and steadily maintained since."



Copyright, 1897, by Lawrence & Dinnis.

"WOLFDEN," THE STUDIO OF EDWARD KEMEYS, BRYN MAWR, NEAR CHICAGO.

From flash-light photograph by George R. Lawrence, Chicago. (See page 367.)



THE DANCE.

From flash-light photograph, made at night, by George R. Lawrence, Chicago. (See page 367.)

TRADE NOTES.

THE Chicago office of the Hamilton Manufacturing Company has been removed to room 400, 334 Dearborn street.

A NEW YORK company proposes to erect paper mills in Florida to manufacture paper from the wood of palmetto trees.

THE Newburgh (N. Y.) *News* experimented with a costly lithographing department, and are now in the hands of a receiver as the result.

CONNER, FENDLER & Co., New York City, have shipped a complete job and newspaper outfit to Klondike. Cash undoubtedly accompanied this order.

WILLIAM P. KENT & Co., for many years with the late firm of George Mather's Sons, have removed from the quarters occupied by the old firm to commodious rooms at 25 Vandewater street, New York City.

ON January 1, 1898, the Chicago Paper Company, located for a long time at 120 Franklin street, will remove to their new premises at 273, 275 and 277 Monroe street. This move will bring them a little nearer many of the large publishers and printers, and also in proximity to some of the other houses in their own line, and the change will no doubt be advantageous to them as well as to the trade.

THE office of publication of *Profitable Advertising*, Boston's enterprising advertisers' journal, is now located in the Niles building, 27 School street, that city. Kate E. Griswold, the editor and publisher, is improving the publication right along.

THE consolidation of the various cities, towns, villages, bays, rivers, and farms, to be known as "Greater New York," means the consumption of tons of paper, and the employment of a large number of printers to equip the big city with new stationery.

VILINDER B. MUNSON has purchased the interest held by his partner, Henry M. Hall, in Bruce's Type Foundry, New York City. The deal was completed on October 18. The business will hereafter be conducted under his own name, and as "Successor to George Bruce's Son & Co."

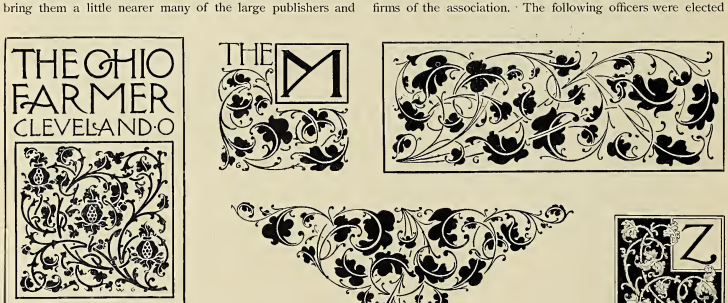
GEORGE W. PROUTY COMPANY, formerly of Boston, Massachusetts, have removed to Worcester, where the well-known Prouty job press, and other material which this company make, will be hereafter manufactured. The company will retain their salesroom in Boston. Mr. F. C. Winn is now the general manager of the concern.

W. E. WROE, formerly manager country sales department of the American Paper Company, Chicago, has associated himself with Marc S. Holmes, of the Holmes Paper Company, Medinah Temple building, Chicago, and informs his trade that he can serve them in a prompt and businesslike manner, and with goods exactly suited to their needs.

THE Barnesville (Ohio) *Republican*, heretofore owned and managed by Hanlon Brothers Paper Company, has been sold to C. C. Carroll, a competent newspaper man. The paper business of the Hanlon Brothers had grown to such importance that they found it necessary to dispose of their interest in the newspaper and attend strictly to the other line of trade.

POSSIBLY the most unpretentious business office in New York City is that of "Printers Ink Jonson." There is a most notable absence of the regulation office force and paraphernalia, nevertheless there is a distinctive business smack noticeable everywhere, which would be difficult to counterfeit. Their claim of doing a prosperous business appears to be verified.

THE second annual meeting and banquet of the Chicago Association of Photo-Engravers was held November 16, about twenty-seven members being present, representing all of the firms of the association. The following officers were elected for the ensuing year: Oscar E. Binner, president; E. S. Osgood, vice-president; Charles J. Whipple, treasurer; F. D. Montgomery, secretary.



COVER, INITIAL, AND TAILPIECE DESIGNS, BY F. W. GOUDY, DETROIT, MICHIGAN.

SPRUCE wood to the amount of 1,000,000 cords is annually consumed in the manufacture of paper and paper pulp. In order to obtain a uniform and economical supply of this wood an organization of the pulp and paper men, representing a daily output of about 1,200 tons of white paper, is planned. They will purchase large blocks of spruce lands in New England, from which they will use the timber at the rate of 2,000 cords a day.

JOSEPH WETTER & Co. have removed from 20-22 Morton street, to 515 Kent avenue, Brooklyn, New York. The increased business which their popular numbering machine has created for itself made this move imperative. Their new location has about double the capacity of the old, and is being equipped with several new and ingenious special machines, which the successful manufacture of their meritorious numbering machines demand.

R. D. SAWYER, formerly editor of the *American Pressman*, a position which he filled to the satisfaction of all, resigned on November 1 to accept an engagement with the Miehle Printing Press & Manufacturing Company. Besides having charge of the advertising for that firm, Mr. Sawyer will also attend to sales, and his wide acquaintance with people who would be

likely to buy machinery of the kind he deals in will undoubtedly be of great assistance to him in making a big success of his new connection.

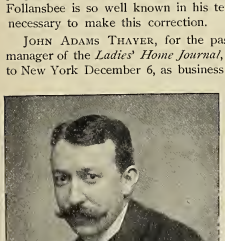
THE Paper Mills' Company, Marquette building, Chicago, is sending out this year a calendar and paper weight for 1898, which is quite a novelty. The box inclosing the calendar pad represents a bundle of book paper and makes a very handsome ornament for the desk, at the same time being a most attractive advertisement for that company. Things of this kind, that are retained throughout the entire year, are valuable advertisements. The Paper Mills' Company has certainly hit upon a good plan to keep its name before the people during the coming year.



PINE-TREE STUDY FOR BORDER DESIGN, BY A. JACKSON.

THROUGH oversight the wrong name was given in the October number of THE INLAND PRINTER in mentioning the Pittsburg manager of the American Type Founders' Company. Mr. George L. Follansbee is the manager of that branch, and we learn from Mr. Nelson, the general manager of the company, that Mr. Follansbee is a very energetic and enterprising man, and that no branch of the company is run in better shape or secures better results in proportion to the territory operated in than that branch. Mr. Follansbee is so well known in his territory that it is hardly necessary to make this correction.

JOHN ADAMS THAYER, for the past six years advertising manager of the *Ladies' Home Journal*, has resigned, and goes to New York December 6, as business manager for Frank A. Munsey. Mr. Thayer has had quite an extended experience in the publishing business and kindred lines. He learned the art of job composition while with a number of prominent printing firms in Boston and Chicago, and later, was prominently identified with the type founding business in St. Louis and Boston as salesman and manager of the specimen book department. Some six years since he went to the *Ladies' Home Journal* with the principal intention of improving the appearance of its advertising columns, and he soon after became the advertising manager of that publication. The superiority of the typographical and artistic appearance of the *Journal's* advertising columns is world-wide, and many of the very attractive advertisements that have appeared in that publication were originated and carried through to completion by him. The beautiful fourth-cover designs, in colors, costing the advertiser $4,000 for each insertion, have been admitted to be the best work of the kind.



JOHN ADAMS THAYER.

MANY a man pays three thousand dollars for advertising space and three hundred cents for the stuff he puts in it.—*N. C. Fowler, Jr.*

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

A. W. KOENIG & CO.

In our advertising pages the advertisement of the above firm appears. They have recently issued a handsomely illustrated 152-page catalogue of ornaments, cuts, etc., for the printer's use. Their large business has been due to the studious regards of the requirements of printers.

THREE THOUSAND.

Just think of it, 3,000 paper cutters; what mountains of paper 3,000 cutters are cutting every day. Why, if each machine cuts only a hundred pounds it will mean 300,000 pounds a day. We are informed by the manufacturers that they have just completed Advance cutter number 3,000, a magnificent record for this popular machine. See their ad. on page 287.

CALIFORNIA EXCURSIONS.

Personally conducted California excursions leave Chicago every Wednesday via the Burlington Route to Denver, thence via the Denver & Rio Grande Railway (the scenic line of the world). Parties travel in Pullman tourist sleeping cars fitted with every convenience, which go through to California and are in charge of special agents of long experience. For particulars address T. A. Grady, Excursion Manager, Chicago, Burlington & Quincy Railroad, 211 Clark street, Chicago, Illinois.

A REMARKABLE RECORD.

Few firms in this country can claim, as do Messrs. Loring Coes & Co., of Worcester, Massachusetts, makers of machine knives, that for the last seven years they have been behind orders, uninfluenced by political changes or business depression. This fact they can account for only by saying that they make the best goods of the kind on the market, and that they are always in demand. The last year they have improved their output in several ways, and especially have found a new method of stiffening their knives made for heavy paper cut-

ting. Very few can estimate the varied strains to which a knife of this kind can be put by careless handling, and no one not in the business can even guess the loss to printers in a year by abuse of this most essential adjunct to the printing house. With these things in view, they now have proved that their knife is thirty-five per cent stronger than any ever put on the market, is of more uniform temper and has better finish than any other. They issue special printed matter in regard to these points, which anyone can get by writing to them.

CHRISTMAS TIME SILHOUETTES.

The Harper Illustrating Syndicate, 100 North High street, Columbus, Ohio, have brought out a timely set of ornaments



for Christmas. There are six characters in the set, each of which tells its own story. They will help brighten many a piece of printing.

"WHAT FOOLS THESE MORTALS BE."

This is the title of a little book describing the economic features and other advantages of "Tarcolin," a recent preparation for cleaning printers' ink from type and rollers, and which is doing a goodly work by cleaning benzine out of printing offices. The fact that "Tarcolin" is used in the printing department of this paper ought to recommend it to every first-class printer. The fact that it lessens insurance, lessens printers' bills for detergents, and insures safety in printing offices are all set forth in this little book, and should be read by every printer. It will be sent free by mail upon application to the Delete Chemical Company, 126 William street, New York.

MARCUS WARD & CO'S CALENDARS.

Calendars, of all hues and descriptions, juvenile, patriotic, literary, romantic and domestic, and in all styles, card block, screen and other fancy shapes, can be selected from the bewildering array just published by Marcus Ward & Co., Limited, of New York. All richly printed or lithographed, and exhibiting unusual good taste in designs, coloring and quotations, it is difficult to pick out those deserving special mention. The calendars for children are many, and their bright colors and pictures will please the little ones.

"Playmates" is a four-leaf and "Happy Days" a twelve-leaf calendar for the young folks, and bear designs of children and their pets lithographed in gold and colors. Another is the "Children's Calendar," showing groups of happy children gathering flowers, lithographed in full scale of colors with gold. On the leaflets are Scripture texts for every day in the year.

Mothers will be delighted with the "Cradle Songs"—a four-leaf calendar with scenes of babyhood in different lands, lithographed in full scale of colors on extra heavy cardboard and tied with silk cord.

For mademoiselle's boudoir is provided the "Lady's Calendar." It has an easel back, and also ribbon tie, so that it can either stand on the desk or hang on the wall. In the center is an exquisite sepia photogravure, in an oval blue and gold frame. Poetical quotations are given on the daily leaflets.

The dominance of bicycling as a popular sport and recreation is recognized by the preparation this year of several styles that will appeal to its devotees. One is called the "Wheel Calendar," a four-leaf calendar with cycling scenes: (1) On the Road, (2) Coasting, (3) Resting, (4) On a Tandem. Ornamental borders introducing cyclists' accessories. It is lithographed in full scale of colors on extra heavy drawing board, and is provided with broad ribbon bow and staple for hanging.

Another offering to the bicycle shrine is the "Our Time" calendar, with four panels depicting four phases of a bicycle courtship. This is lithographed in full scale of colors and gold, on extra heavy cardboard, with embossed border.

The popularity of purely literary calendars is evidenced by the twenty-third annual issue of the "Shakespeare Calendar," bearing a well-known scene from "As You Like It," lithographed in full scale of colors and with appropriate quotations from Shakespeare and other information on the daily leaflets.

As a contribution to the growing spirit of patriotism the "Calendar of the American Revolution" will be appreciated. On the mount is a fine portrait of George Washington on a Wedgwood plaque, and on the top of the date-pad the first flag adopted by Congress in 1776. The dates are printed in red, and a historical event, connected with the eight long years of the struggle for independence, is recorded, with apt quotation from some well-known American writer. This calendar should hang in the home of every patriotic American.

A NEW CONDENSED LETTER.

The American Type Founders' Company has just brought out a new condensed type called the "Binner Gothic," designed by Oscar Binner, Chicago, a sample line of which is shown herewith:

AMERICAN Type Founders Company

The letter is an exact reproduction of a line used in the Binner ads., and at present is made in seven sizes, in upper and lower case, with several other sizes in preparation.

This face, in about a 60-point size, reading

BINNER PLATES MEAN PERFECT PLATES

is very familiar to every reader of THE INLAND PRINTER. A page of this series is shown elsewhere in this issue.

THE BEST EMBOSSING COMPOSITION.

DENVER, COLO., November 9, 1897.

The American Type Founders' Company:

DEAR SIRS,—On looking over a copy of the *American Pressman*, I notice a request for testimonials on Burbank's Embossing composition. I want to say it's the best I have ever used, and I have used several kinds. I am writing on a sample of the work done with it, and although this was an easy die I will have a more difficult test for the composition in a few days, namely, a 6-ply dance programme. For convenience and hardness, and the ease with which it can be applied, it can't be beat. Counters can be taken off the press and used again. This job is the second time I have run from the same counter. Will send you one of the programmes when off. We expect to emboss our dance programme with your composition.

Yours respectfully,
C. F. BICKETT,
With News Printing Company,
1633 Arapahoe street.
Job Department.

Burbank's Embossing Composition is for sale at all branches of the American Type Founders' Company. Orders of fifty pounds at one time from one firm of embossers have been filled. The price is 75 cents net per can, with directions. Lawlor's "Embossing Made Easy" is the standard book on embossing, and costs $1 net.



Millard F. Bingham

MILLARD F. BINGHAM.

PRESIDENT OF THE SAMUEL BINGHAM'S SON MANUFACTURING CO.

Millard F. Bingham, whose half-tone portrait appears in this issue of THE INLAND PRINTER, is the youngest son of Samuel Bingham, the pioneer roller manufacturer of America, whose name for half a century has been a household word among printers. He was born in New York City in 1847, about the time his father embarked in the business which afterward made his name famous. Like his elder brothers he was brought up in his father's factory, remaining there until 1877, where he acquired a thorough knowledge of its details. In the spring of the year 1877 he came to Chicago and established himself in business. The expediency and wisdom of his choice has been vindicated by the unexampled success which has attended his endeavors; for he is now at the head of the largest, the best equipped and most complete establishment of the kind in the world. Some idea of the extent and character of the equipment of the Samuel Bingham's Son Manufacturing Co., of which he is president, can be formed by a glance at the accompanying half-tone reproductions from photographs of some parts of the interior of the factory.

Constant and tireless in searching out new methods and improvements, he has spared no labor or expense necessary to meet the increasing requirements of the trade. Every detail of the old methods of manufacture has been so extended and improved that the business, both in manner and product, has attained a degree of excellence unique and unrivaled. This is an achievement which is a striking illustration of the result, under favorable conditions, of persistency, energy and enterprise, and which is but the fitting and natural reward for the exercise of those qualities.

The subject of this article has always taken great interest in public questions, especially those of a social and industrial character. As a reader and student on economic subjects, his leanings have been toward economic speculations, particularly toward the theory of taxation advocated by the late Henry George. He has long been an admirer of this thinker and philosopher and has enjoyed his acquaintance and friendship. Mr. Bingham was one of the organizers of the Chicago Single-Tax Club, and served a term as president of this society, which has long been noted for its intellectual power and the fearlessness with which it asserts the natural and God-given right of all men to equality of opportunity, as well as for its steady and uncompromising hostility to special privilege and governmental favoritism. This is his argument for the Single Tax and what it will do.

No careful business man can be blind to the unhealthy conditions now affecting the industrial world. Prices are being cut below the margin of a living profit; wages are lower and jobs harder to get than ever before. And it is the business man whose capital is either partly or wholly unemployed, or who fears it soon will be, who cuts prices; it is the man out of a job who cuts wages. The purchasing power of the nation does not keep pace with its productive power. We find in business conditions phenomena the very opposite of the Malthusian theory; that while, as manifested by the effective demand for goods, the needs of the people increase by an arithmetical ratio, the power to supply them increases in a geometrical ratio. This constant and accelerating decline in the purchasng power of the market is the problem of our time, which business men cannot solve by the ordinary economics of management. We know that where little wealth is produced—as, for instance, in Labrador, wages and business profits must be small; but where, as in the United States the average productiveness of all occupations has increased at least to fifteen times as much as it was forty years ago (according to the Federal census authorities), then wages and profits ought to be high, *unless a portion of the product is taken from the producer without recompense*. No other explanation of business depression is possible. A further examination into the history of our economic development discloses the fact that this gain resulting from improved methods does not accrue to capital generally, as such, for interest falls; nor to special forms of capital, such as machines, for they fall in value; nor to business ability, for business men are obliged to content themselves with a diminishing margin of profits; nor does it attach to manual labor, for wages fall. But among all these falling values we find one value to which attaches a constantly increasing capitalization, and that is the value of land and the special privileges running with the land, namely, the ownership of public utilities, such as water, gas, electric, telephone and transportation monopolies.

That, among all primitive peoples, the equal right to life was recognized to involve an equal right to the use of the earth, may be seen by the customs of the early Germans; by the usages of the Slavonic and early Aryan villages; by the Brehon laws of the Irish, and, above all, by the Mosaic code. But as the progress of civilization brought on the erection of permanent and valuable improvements, and the collective ownership of family and tribe was superseded by the institution of private property, the lands held formerly as the common property of the tribe were necessarily parceled out into exclusive, individual allotments. Thus the institution of private property in land—i. e., the holding of land in severalty—necessarily came about with the substitution of private property in other things for tribal property. And it is evident that private property in the products of labor and the holding of land in severalty are bound together. Under these conditions modern life has resulted in an intense social coöperation which has produced great cities, with their factories employing thousands of men, and the long lines of railroads uniting the far-away provinces.

The productiveness of labor is determined by two factors, the variation in the fertility of the soil, which is slight, and the variation in the degree of the coöperation and subdivision of labor, which is very great. Away out there in the desolate places where land can be had for nothing the producer is reduced to the condition of the primitive uncivilized man, and can barely sustain himself—for he to the least extent participates in the benefits of coöperation, of progress and of civilization. Hence arises great variation in the value of locations; for he who controls the privilege of using land where social coöperation is possible, can sell to another the net gain that can be realized through this coöperation. Hence the unrestricted private control and appropriation of the *value* accruing to allotments in severalty carries with it the power to appropriate without labor the increase in the general productiveness of labor above the productiveness of the isolated pioneer in the wilderness. *This the institution of private property does not require, and, in fact, is opposed to it.* For the possibility of reaping an unearned gain prompts speculation, and this anticipating future unearned profits accelerates the rise in location values, and thus deprives labor and capital of access to the natural bounties by raising rent or the price of land beyond the reach of labor and capital. Thus there results the unnatural spectacle of vast stretches of idle lands, even in the confines of the city of Chicago, while capital and labor seek vainly for employment. The high prices paid for land make it a desirable investment; but accompanying and as a consequence of this kind of social establishment there result vast secondary monopolies of trade and commerce which profit by low wages and business adversity, and which, to protect themselves, have ever in reserve the army of unemployed laborers and capitalists, who are forced, by the present one-sided and oppressive competition and the lack of other opportunity, to accept whatever terms or markets they can find.

We hear much denunciatory talk about the so-called "competitive system." But we suffer from the lack of competition, not excess of it. That the unhealthy, jug-handled, cut-throat, so-called competition of starving, empty-handed labor; of idle, wasting capital, is not competition at all, but the very opposite, will readily be seen by comparison with the real article. For, if we had a real competitive system, the bosses would as

eagerly compete for men as men compete for jobs; buyers would as eagerly compete for goods as merchants for customers. For labor cannot sell tomorrow the time which is unemployed today. Capital unused wastes away, becomes antiquated and declines in value. Crowded by the law which compels man to live from hand to mouth "by his daily bread," unemployed labor and capital must accept on the instant the terms imposed by those who control the use of the natural resources of the earth—the industrial area. As wages fall, business prosperity declines; for low wages means business adversity. As labor and capital by the extravagant price of lands held idle for speculation are deprived of the opportunity to employ themselves where reason and natural fitness declare they should be employed, they crowd into our industrial centers. There the unemployed laborer, driven by the necessity that knows no law, underbids the fellow-workman; there the small tradesman who is not needed is eaten up after a brief and hopeless venture. Capital deprived of its legitimate field must compete for business in a constantly declining market. Under these conditions no possible combination of the employed laborers, as such, can protect themselves. And no combination is possible among the unemployed. Some new opportunities for employment must be found for the labor and capital out of employment. What is more obvious than that the opening up of the natural resources is the true remedy?

It is here that trades unionism, however noble its aim and purpose, fails, and must fail. There would be no need for the union if it were not for this monopoly of the earth. And so long as the masses of men are denied their natural and equal right of access to the primary opportunity of all labor, no mere secondary monopoly of trades, or system of caste, can avail. History is full of such failures. Such was the institution of caste in Egypt, and such it is now in India. The Chinese have not been able in the end to maintain wages above the starvation level, although among them trades unions whose regulations are and have been enforced with the utmost rigor, have prevailed for unknown ages, and on a scale never elsewhere attempted by man. As late as 1798, the French farm laborers, living on roots and grass, could not find employment in their slavish tasks, unless members of a guild. *These unemployed laborers constitute the reserve forces of monopoly, and will batter down the strongest and most powerful combination of employed labor.*



OFFICE FRONT OF THE NEW HEADQUARTERS OF SAMUEL BINGHAM'S SON MANUFACTURING COMPANY,
201-207 South Canal street, Chicago.

The Single Tax proposed by Henry George is the only remedy which will compel the development of our national resources. It is said on the highest authority that only one-eighth of the available area of the United States is now in use. Hence, the Single Tax will have the practical effect of increasing eight times the area of the United States! Under its beneficent and creative influence a continent seven times larger than that discovered by Columbus, will rise and appear around us. This will solve the labor question, and put an end to industrial depressions, by providing for all labor and capital a permanent field for constant and remunerative employment.

PRINTERS' ROLLERS.

SKETCH OF THE LEADING HOUSE IN THEIR MANUFACTURE.

The power that renders the pen mightier than the sword is the printing press, which opens the whole world as a field for the never-ceasing conflict of ideas. And yet the quality of this power and its value, from mechanical and artistic standpoints at least, are largely dependent upon the reliable character of an adjunct of the press to which by far too little consideration has generally been given—the roller which applies the ink to the surface of the type or plates.

The highest art is sometimes required to produce the simplest forms of utility and beauty. The simplicity of an article may be the truest measure of its value. It has required no small degree of mechanical art and no little scientific study and practical experience to develop from the leather inking ball of the last century the modern printers' roller in its highest perfection. The stage in this development at which the brightest inventive ingenuity and the most experienced skill were required was not in the earlier days of the glue and molasses roller, but when mechanical attention was so earnestly directed toward perfecting the rapid printing press.

It was a slow but very long and important step in the development of printers' rollers when, after nearly twenty years from the first use of a composition of glue and molasses as a substitute for inking forms by hand, the plan was tried in this country of making a roller of glue and molasses, such a composition having been in use some time before in England. This was in 1826, and the inking roller was speedily adopted and improved in the United States. An idea of its importance may be formed when it is remembered that but for the adoption of rollers the use of fast presses for newspaper printing would have been impossible, and the reproduction on the printing press of the finest art work could not have been hoped for.

The following extracts are from an able address on rollers and roller composition, delivered by Mr. R. J. Morgan before the United Typothetæ of America recently on the qualities of a good roller and its manner of manufacture:

"What are the qualities of a perfect roller? Of course its form should be mechanically true and exact. First, it should neither shrink nor swell. Not only does shrinking or swelling cause loss of valuable time in setting the roller properly, but they are always accompanied by a variation in the quality of the roller. Second, the elasticity of the roller, if not absolutely perfect, must at least be good, so that it can adapt itself perfectly to the pressure upon the form. Third, it must have a sufficiently strong affinity for ink to take instantly a sufficient supply of ink from the ink table. Fourth, it must part with its ink properly to the form. We expect a roller to do all this perfectly under all the varying conditions of heat and cold, dryness and superabundant moisture. It is a most difficult problem, yet it is wonderful how nearly we can satisfy the conditions. We can overcome the difficulties presented by variations from dryness to excessive moisture almost perfectly; we have made considerable progress in overcoming the difficulty presented by great variations of temperature, but that is still the chief



COUNTINGROOM AND RIVATE OFFICE

difficulty. It has not yet been entirely overcome, and summer rollers and winter rollers are still a necessity. It used to be, not so long ago, that no summer roller could be got to work at all in winter, and vice versa. Now we can produce rollers that will print tolerably well in the opposite season; we have not got there perfectly yet; we can only attain the result much more closely than we used to.

"Not only do defects in the face of rollers interfere with the best printing and prompt cleaning, but they render the roller liable to tear on the press. The adhesion to the ink table is very considerable, and much power is exerted in the pull of the roller as it drags across the table. Defects on the face of the roller give the ink table a chance to start a tear there and pull out a piece of the face.

sometimes they will not season at all, as long as certain weather lasts. When the air is already saturated with all the moisture it can possibly contain and carry, it is useless to expect it to dry a roller rapidly. The seasoning is judged solely by the toughness of the roller, when the end is pinched between the thumb and finger. If it is tough, it will do; if not, it is risky. Soft inks require less seasoning than for stiff inks; winter requires less seasoning than in summer. The cold dry days of winter are much drier than the driest summer days. The cold condenses the moisture of the air and removes it.

"But after a roller is once properly seasoned, the seasoning should not continue. The less further seasoning the better; therefore, after they are once seasoned well it is best to leave the ink on them as much as possible. This increases the dura-



GORDON OR JOB ROLLER DEPARTMENT.

"After a roller is made, it is not done and ready for use until it is seasoned. Seasoning is just as much a part of its manufacture as the casting of it is. No piece of furniture is ready for use or shipment the moment it is varnished, and it is seldom that a roller is fit for use the day it comes out of the roller mold.

"Now, seasoning is not a matter of hours or days at all, and it must not be estimated that way. Seasoning is solely a matter of toughness, of resistance to the powerful pull of the adhesive ink-table. It is not a matter of time at all, and there is no rule of time by which rollers should be seasoned, three days or a week or two weeks. It depends on the drying qualities of the existing weather. Sometimes a roller will season amply in two days, sometimes in one day — there is such weather — and

bility of a seasoned roller — or rather it retards its aging. Rollers may often be seasoned while in use. For the first month or so, clean them as soon as the run is done, and set them up in a dry, airy place, so as to season during the intervals of work. A great deal of seasoning can be got this way. But stop the seasoning as soon as possible after the right degree of toughness is once reached. Keep the roller that way.

"Now, what rollers are the cheapest? Generally speaking, the best rollers you can obtain are the cheapest.

"If the quality of your presswork is twenty per cent better than that of your competitor, the public is sure to find it out. The public will pay you a better price than it will him, and it certainly will prefer your work at the same price. This is an important business advantage. Even a mere preference at the

same price is very important. The public is far better educated in the matter of typography and presswork than it was twenty years ago. No firm wants their catalogues or price lists to look one whit inferior to that of competitors. Every excellent piece of work is an advertisement, and provokes the question, 'Who printed this for you?' You can't have any advertisement whatever equal to excellent work.

"Now, the roller is the most important thing in presswork; you can have the best presses, new type and a skillful pressman, yet, with inferior rollers, you cannot produce the best work. Now, what is the use of expending thousands of dollars on fine presses for the purpose of improving presswork, and then of wasting part of that investment by using inferior rollers? Why reduce the grade of presswork that your press is well as poor ones, but they are the very least expense in any job. Mr. Wade used to remark, that as ink was the very least item of expense in any job, it paid well to have the best. This was true, but rollers are a smaller item of expense in any job than even the ink, and it is false economy to have any but the very best. It is also false economy to delay renewing them when any gain in the grade of presswork can be achieved by so renewing them. It is not right to regard rollers as an expense, like rent or light, to be cut down to the last degree at the expense of the reputation of the office for grade of presswork.

"Rollers should be regarded as part of the material of each job just as ink is, and should be charged for in the estimate. The increased grade of presswork produced by good rollers



CYLINDER ROLLER DEPARTMENT.

capable of, to the grade that a much cheaper press, with the best rollers, will produce? There is no economy in that. When a first-class press builder sells you a good press to perform a certain high grade of presswork, he understands and expects you to understand that, to meet his claims, the rollers must be of the best. He does not expect you to drag down the grade of presswork produced by his press by small economy in rollers. Some rollers may cost a few cents a pound more than others, but it only takes a very slight increase in the excellence of the rollers to far more than pay for the slight difference in cost. What we have to consider is the excellence of the presswork, and the saving of time and wages. It is true that good rollers cost money, as certainly justifies this charge for the rollers used. The loss of customers and the slight loss of reputation to the office for slightly inferior presswork — these losses certainly far more than counterbalance any false economy in rollers. Flatly, from an economic point of view, it pays to have the very best, and it is a loss to the office to have anything else. There is another point to be considered. Hands are the most important expense in an office. Help is high, and it takes business and profit to pay the pay roll. Skilled pressmen are expensive. Most printers, if they kept a fine carriage and a span of horses, would think themselves extravagant; but one skilled pressman costs more to keep than the carriage and horses. Every hour of his time costs money; a little time wasted or demanded on

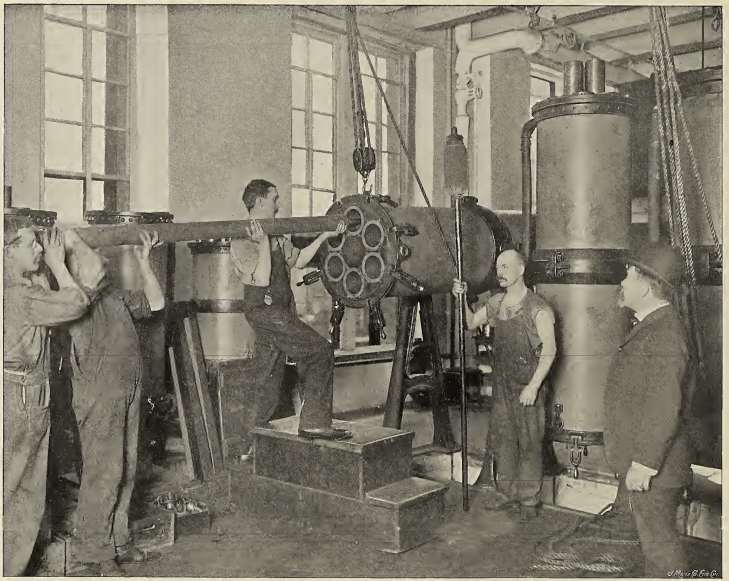
each job each day amounts to more than the rollers for that press amount to in a year."

In earlier days the manufacturers of printing presses furnished a tube or mold with each printing press, in which the rollers were to be molded, and each printing office at that time observed the custom of making rollers for its own use. It was part of the education of a pressman at that time—a part of his trade—to know how to make printers' rollers. As the business advanced and presses became more numerous in an establishment, that special feature was delegated to some employe, as the pressman could devote his time to more advantage and profit by attending to his duties as a printer than to waste it in making rollers—generally taking him all day to prepare the material. As the printing business increased, the demand for rollers increased, and as some printers did not have facilities to manufacture rollers, there was a field, although at that time a limited one, for the specialty of rollermaking; the same as in early times people used to make their own candles, but afterward they found it paid them better to buy them from those who made a specialty of that business. Besides, those who make a specialty of a business naturally excel and do better work than those who work occasionally.

The man to first make an important business of producing printers' rollers in this country was Samuel Bingham, of New York, who is recognized as the pioneer of this industry in America. Mr. Bingham, a native of New Hampshire, made his first roller when he was thirty-seven years old and devoted fifty-two years to the work, or the remainder of his long life of eighty-nine industrious and useful years. He established a house in New York for the manufacture of rollers, which soon became one of the prominent institutions connected with the printing trade. Long before his death his name was widely known throughout the printing fraternity and the product of his establishment was regarded as the standard, embodying the results of the best experience and the most progressive ideas of the times in this line of manufacture.

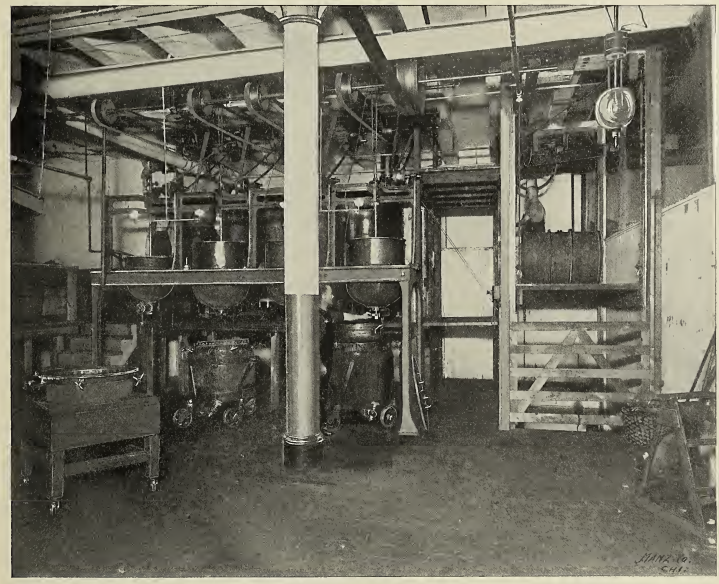
The three sons, Leander K., William H. H. and Millard F. Bingham, learned the business of their father, and as they grew up from boyhood at the work of manufacturing rollers and perfecting composition, they came to be recognized as the authorities in these lines. Of naturally inventive bent, each contributed much in the way of mechanical improvements in the process of manufacture as well as in practical ideas that have resulted in the production of a roller composition that meets the most exacting demands of all kinds of presses and of every grade of work, from the simplest printed sheet to the finest specimens of modern art in printing. So true is this that the name Bingham is as naturally associated with the highest development of this important adjunct of the press as is that of Gordon or Hoe with the printing press.

M. F. Bingham, the youngest son of Samuel Bingham, came to Chicago in 1877, from the New York establishment. With a plant that included all the best ideas, inventions and formulas pertaining to rollermaking up to that time, he started in the



PREPARING THE LARGEST GATLING FOR CASTING ROLLERS FOR MAMMOTH WEB PERFECTING PRESSES.

manufacture of rollers at 147 and 149 Fifth avenue, and realized that he must rely for success upon his own ability and experience and his knowledge of printers' needs, together with the important advantage of the reputation already earned for his family name in this line. He found a hospitable field ready for him and glad to welcome him; a field that has constantly widened as he has shown his ability to appreciate and meet its demands. The history of the business has been one of uninterrupted and steady growth, to such an extent that it has been necessary to increase the manufacturing facilities frequently during the past twenty years. The present result of this, or its visible mechanical form, is seen in the large establishment at 201-207 South Canal street, Chicago, where the Samuel Bingham's Son Manufacturing Company has the most complete plant in the world for the manufacture of printers' rollers.



MELTING-KETTLES.

It can safely be said that every prominent advancement in the perfecting of inking rollers in the United States has had its origin in this family of rollermakers. The most important improvement by far that has been devised since rollers were first made—in fact, the improvement which has revolutionized the industry—is the Bingham invention in use by the Samuel Bingham's Son Manufacturing Company, and known as the "Bingham Gatling Gun Process" of molding rollers. In this process Mr. Bingham has combined into a most ingenious and superbly working machine all the most valuable devices for perfectly molding rollers, each one of which devices originated in his family. The illustrations accompanying this article give a fair idea of the appearance and workings of the many different sizes of the rapid and effective "Gatlings."

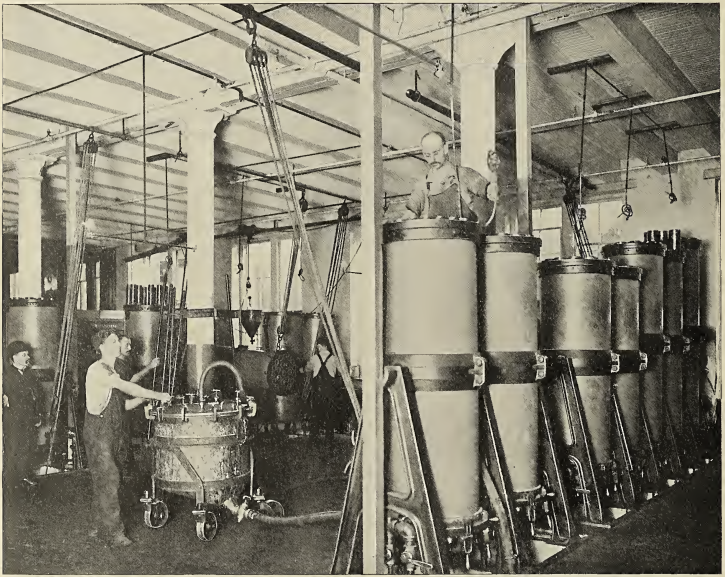
Previous to this invention, while wonderful advancement had been made in printing presses and in other appliances pertaining to printing, there had been no corresponding improvement in the making of rollers. This was the first invention that could be depended upon to produce *round*, *straight* and *smooth* rollers and produce them RAPIDLY. There is no other process today which can produce rollers perfect in these respects. It is not necessary to tell any intelligent printer that these qualities are essential to good printing; he knows that nothing could be more so. Pressmen have been too often unjustly blamed for inferior work not to appreciate the value of these qualities—inferior work for which not their skill but defective rollers were responsible. Under the Bingham process accuracy is assured in these vital points of a roller; and yet the process is so rapid that a promptness never before dreamed of in filling orders is possible. Rollers received at this establishment in the morning can be sent back the same day.

In Bingham's Gatling Gun process the molds or tubes are grouped firmly and permanently together according to sizes in cylinders suspended on trunnions, which afford means for operating them in a convenient and expeditious manner. The large ones are placed over openings in the main floor, where they are filled, and the rollers are discharged from them to the floor below, where the shipping department is located. The accompanying illustrations will give the reader an idea of the

plant and facilities of the Bingham establishment and the various features of the process of manufacture, from making the composition to shipping the finished rollers carefully boxed and ready in many cases for very long journeys; for rollers and roller composition are shipped by this house all over the United States and Canada and even to London.

The tubes in the cylinders are made of the finest steel, being bored from the solid ingot with the accuracy and finished to the nicety of a rifle barrel or a piece of Gatling ordnance, which the roller machines much resemble in form as well as in the effectiveness and rapidity of their work. In fact, they are bored by the same machines that are employed in boring the Hotchkiss cannon for the United States Navy. The molds are filled from the bottom, the composition being forced into the lieutenant, Mr. Hodges, who in the long term he has been connected with the firm has done so much to perfect the system employed in its business. Either of these gentlemen will give the visitor their special attention, and extend every facility in their power for inspecting the works.

On entering the main rooms of the establishment, which are cleaner and tidier than the average kitchen, the great batteries of "Gatlings" first attract the eye, and then near them the huge caldrons of boiling composition, ready to be poured into kettles and from them into the open tubes. There are several sizes of the "Gatlings": those that do duty for the Gordon press rollers, and ranging from that up to the enormous fellows that turn out the largest rollers for a great rotary perfecting press.



FILLING GATLINGS.

cylinders by compressed air. Before being filled the molds are carefully cleaned and heated to a uniform temperature to avoid chilling. The composition once in them it is cooled by artificial means. With these and other ingenious appliances the greatest rapidity and at the same time a perfect product are assured. To perfecting this process Mr. Bingham has devoted much study and a vast amount of costly experimenting, for there were many trying difficulties to be overcome; but it is now complete to the minutest detail, and is the crowning invention in the history of rollermaking.

A visit to the Bingham plant, at 201 South Canal street, Chicago, is extremely interesting and will repay the printer who wishes to know more about how his fresh rollers are made. He will find in the spacious office Mr. Bingham, or his able

Mr. Bingham explains that originally the molten composition was poured in from the top. Under another Bingham patent this has now been improved so that the composition is forced in from the bottom by means of pneumatic pressure. In this way twenty firm, perfect rollers can be made in one minute, whereas before only one roller could be made at a time, as the composition had to fill first one tube and then another of the cylinder.

The advantages by the improved Bingham process are obvious. To enumerate some of the reasons why it makes a roller as perfect as art will permit:

1. There is less shrinkage of the rollers, because thicker composition can be forced in by pneumatic appliances than could be poured in by the old method.

2. As the composition is forced upward, there are no pin holes.

3. As the rollers, when molded, slowly glide out of the tubes by gravity, there can be no tearing or unevenness caused by pulling.

These reasons explain why the Bingham rollers are absolutely free from imperfections.

In addition to having the valuable mechanical appliances mentioned for casting rollers Mr. Bingham is the fortunate possessor through inheritance and by invention of a collection of formulas for making roller composition worth thousands of dollars — in fact, its value to the manufacturer can hardly be overestimated. These formulas represent years of study and the practical experience of two generations of experts in this line. It would be difficult to tell upon which the most depended in making the best roller — the proper casting of the roller or the ingredients of the composition and the scientific correctness of the proportions used. The collection of Bingham formulas is carefully guarded and is being added to as fast as anything of value is discovered in the perfecting of roller composition. These formulas of themselves would be sufficient to account for the prestige of the Bingham rollers, while the mechanical inventions described are greatly increasing that prestige.

Imitation is the highest compliment. The enviable reputation which the Binghams have acquired has led a host of inexperienced men to try to imitate their methods and products. But their imitations have been of a cheap order, testimony to which is found in the constantly increasing popularity of the Bingham rollers, justly claimed to be not only the *pioneers* but the *leaders now and always.*

It is impossible to make a roller, of materials at present known, proof against all climatic changes, so that the same roller will work equally well in hot or cold weather. As is generally known among printers, a harder composition is required for summer use than for winter use, and yet many printers unjustly blame a roller for not doing as perfect work out of its season as in its season. The Bingham rollers are less influenced by climatic changes and come nearer to being all-the-year-round rollers than any others manufactured, as can be abundantly shown by the testimony of the experienced.



DISCHARGING GATLINGS.— VIEW OF SECTION OF MAIN FLOOR.

It is because Mr. Bingham has insisted that the manufacture of printers' rollers should keep pace with the advance made in other departments of printers' appliances and it is to his earnest study of the real needs of printers that the firm owes its fifty years of continuous labor and achievement. The printers have not been slow to appreciate this application of scientific principles to the art of rollermaking, upon which good presswork is so vitally dependent. They know that a Bingham roller means an honest quality of goods — the best there is in the market — and the absolute reliance they have come to place in the brand is a better testimonial than any amount of medals and "honorable mention," although the great expositions have also given generous recognition of the superior merits of the

Bingham product. No better or more reliable information concerning the superior quality and characteristics of the Bingham rollers could be wished for than is found in the opinions of the pressroom authorities of the daily papers of Chicago, as well as leading job offices. We quote from some of their testimonials as follows:

OFFICE CHICAGO TRIBUNE.

Samuel Bingham's Son:

DEAR SIR,—The "Gatling" roller machinery you have invented for the manufacture of rollers for fast newspaper web presses more than meets the requirements of the day. Machine-made rollers, as made by you, are far more perfect than when made in the *old way*, and for the time the *Tribune* has used them not one word of fault could be found. We can send to your factory fifty roller stocks in the morning, have them back in the afternoon and ready for the press at midnight. No pressman should make his own rollers, because he cannot compete with your machines. The appearance of the pages of the *Tribune* is the best recommendation to publishers and pressmen that can be given them. With our best wishes for your success, we remain, Very truly yours, P. J. MASTERSON,

Supt. *Tribune* Pressroom.

OFFICE OF CHICAGO DAILY NEWS.

Samuel Bingham's Son:

DEAR SIR,—For years past the Bingham Roller has been in use on the presses in this establishment and with uniform satisfaction. Allow me to congratulate you on what you have accomplished in building the "Gatling" roller machines. Their worth and usefulness were shown recently in the ease and rapidity with which the large rollers for the new Hoe perfecting inserting presses, just put in our establishment, were made and delivered. What they accomplished then convinces me that the "old way" of doing this thing must go. Yours very truly, IRVING STONE,

Supt. Chicago *Daily News* Pressroom.

OFFICE OF HENRY O. SHEPARD COMPANY, CHICAGO, ILL.

M. F. Bingham:

DEAR SIR,—Replying to your request for my opinion of your machine-made rollers, will say that during an experience of some twenty years in the pressroom and having tried nearly all kinds of rollers, I can say that the rollers made by you, by your new process, have given me the most satisfactory results in all particulars, and I consider them the best I have ever used.

Respectfully, FRANK BECK,

Foreman Pressroom, The Henry O. Shepard Company.

OFFICE OF CHICAGO TIMES-HERALD.

Samuel Bingham's Son, Chicago:

DEAR SIR,—Allow me to say a few words commendatory of the efficiency of your "Gatling guns," and what they can do and have done for me in an emergency. At 10 o'clock in the morning your wagon called for our rollers, and at 4 o'clock the same day the greater portion of the equipment of our pressroom, consisting of ten web presses, was returned to us and went into service that night. In six hours you have done for me by your new process what would take a week to do by old methods. I now know and appreciate their worth from personal experience. As to the quality of the rollers, let the appearance of the pages of the *Times-Herald* speak for themselves.

Very truly yours, JOS. BICHL,

Supt. *Times-Herald* Pressroom.

OFFICE OF POOLE BROS.

Samuel Bingham's Son, Chicago:

DEAR SIR,—We are running thirty-eight presses on railroad and fine color work and of course require rollers of the best quality. These we have found in your machine-cast rollers, and they fill the bill in every particular. They are straight, which gives perfect distribution of ink; they are free from pin holes, which enables us to quickly and economically clean them; and lastly, they are durable; all these qualities making them economical.

Money is made by keeping the machinery in motion. When it is necessary to stop to change ink, the stopping must be of the shortest duration,



VIEW BELOW THE CYLINDERS.

otherwise it is a loss to the office. Nothing will help to avoid this more than good rollers; nothing will hinder a person from avoiding it more than bad rollers. In the face of such common sense, how anyone can prefer to use inferior rollers, such as are made by the old process, we cannot understand. We can save the price of a set of rollers in what we can save in benzine and rags, not to mention the time saved in using smooth rollers.

Yours very truly,
M. J. KILEY,
Foreman, Poole Bros. Pressroom.

OFFICE CHICAGO INTER OCEAN.

Samuel Bingham's Son:

DEAR SIR,—We have used your rollers on our presses for several years, and I have nothing but praises for their quality and the promptness with which they are made and returned by aid of your patent Gatling machinery. The rollers for the new three-roll Scott web press, put in last May, stood the test splendidly all summer without softening or melting, although on some hot nights it was 115 degrees in the pressroom. I cordially recommend your rollers to any pressman who wants a first-class reliable article and at times may want it quick.

Yours truly,
JOHN MANGAN,
Supt. Chicago *Inter Ocean* Pressroom.

M. F. Bingham, Esq.:

DEAR SIR,—Every issue of THE INLAND PRINTER from the first number to date has been printed on presses equipped with your rollers exclusively. The appearance of the pages of the publication is a sufficient testimonial as to their quality and worth.

THE HENRY O. SHEPARD COMPANY,
HENRY O. SHEPARD, President.

OFFICE OF CHICAGO EVENING POST.

Samuel Bingham's Son, Chicago, Ill.:

DEAR SIR,—We have five double-deck Potter presses, equal to ten single presses. All the rollers for these presses have been made by you and give the best of satisfaction. I cannot commend too highly the machines called the Gatling guns, which you employ in making rollers, or the rollers made in such machines, and you are deserving of a great deal of credit for what you have done.

The rollers are all that could be required, being straight, round and smooth, and can be set to a hair. I can send the rollers out in the morning with the assurance that in the evening they will be back, which never could be done in the old way. With best wishes for your success, I remain,

Yours very truly,
JOHN G. MCMILLEN,
Pressman *Chicago Evening Post.*

OFFICE OF CHICAGO MAIL.

Samuel Bingham's Son, Chicago, Ill.:

DEAR SIR,—I am thoroughly well satisfied that the Gatling gun is as much above the old method of making rollers, as the web press is superior to the old-fashioned single cylinder. I can speak for myself and say that the rollers made in your machines are all that anybody could ask.

Yours respectfully,
WM. H. WEST,
Pressman *Chicago Mail.*



SHIPPING DEPARTMENT.

OFFICE OF THE WERNER COMPANY, AKRON, OHIO.

Mr. Samuel Bingham, Chicago, Ill.:

DEAR SIR,—We are well pleased with the machine-cast rollers and consider them superior to all those cast by hand. They are free from small holes, straight on the stock, and with proper care in using will give good service.

Yours respectfully,
THE WERNER COMPANY,
C. B. DENAFLE, Supt.

OFFICE OF CHICAGO EVENING JOURNAL.

Samuel Bingham's Son, Chicago, Ill.:

DEAR SIR,—It gives me as great pleasure to recommend the excellence of your composition rollers as it does to use them, which I have done for a number of years; they are simply perfect. It is a great satisfaction to me to know that today I can send you twenty-four rollers and have them all back tomorrow. A few years back that was simply impossible.

Yours truly,
PETER M. BALKIN,
Pressman *Evening Journal.*

THE LAND OF SUNSHINE.

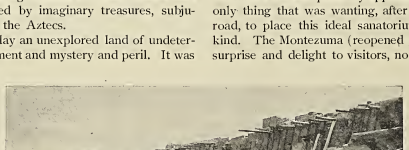
AN ox cart creakingly carries the aborigine across the plains of the Southwest. Surrounded by his brown-faced, black-eyed, black-haired family, he makes a picturesque appearance as foreign to our real American life as if dwelling beyond the sea. He is the cowed remnant of a great race that, for how many thousand years nobody knows, occupied the mountain sides and grassy *vegas* of New Mexico. The squat adobes and pueblos in which he lives are the only monumental remains of the ancient Indian—his ancestor.



Into the midst of that primitive civilization of the past, over these very mountains and across these upland plains the soldier in armor threaded his perilous way. Here he lifted the standard of Spain, and the wilderness closed behind him upon a bedouin race unconquered and unyielding.

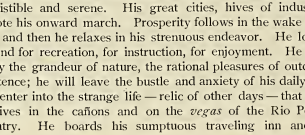
It was one of the romantic tales of the days of the feudal explorers four hundred years ago when the Great Invader and his visored followers, enticed by imaginary treasures, subjugated these descendants of the Aztecs.

To the north and west lay an unexplored land of undetermined bounds, full of allurement and mystery and peril. It was the genius of the true Christian to adventure and win earth from pagan rule. The warrior is resolved to plant the banner of Spain in the heart of an unclaimed wilderness and bring under the dominion of the Cross unnumbered multitudes of benighted souls.



An Indian Village.

The dramatic scenes of the past fade away and in their place rush the miraculous achievements of our own time. The locomotive came, morning sun of our later day, and the bedouin, heroic pioneer and knight in clanking armor, dissolve; and the scattering mist reveals the benignant Saxon ruling the land, irresistible and serene. His great cities, hives of industry, denote his onward march. Prosperity follows in the wake and now and then he relaxes in his strenuous endeavor. He looks around for recreation, for instruction, for enjoyment. He will enjoy the grandeur of nature, the rational pleasures of outdoor existence; he will leave the bustle and anxiety of his daily toil and enter into the strange life—relic of other days—that still survives in the cañons and on the *vegas* of the Rio Pecos country. He boards his sumptuous traveling inn and is quickly whirled to the most ancient district settled by the white man in the new world, and its celebrated resort, the Hot Springs of Las Vegas.

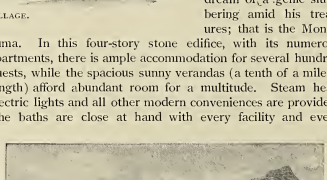


In the Mexican Quarter.

Be he a tourist who desires a new sensation; a student of the ruins of antiquity; a dreamer who delights in mementos and suggestions of a romantic and irrecoverable past; a lover of nature who prizes imperishable memories of exalted scenic beauty; a sportsman, devotee of the rod and gun; a man of business who seeks relief from harassing cares in a retirement at once secluded and invigorating; he will find content at these Hot Springs, and enjoy a spot where the climate is mild, the sunshine constant and the air inspiring, and where rest, health and profitable pleasures are combined. Added to these natural attractions is a crowning provision for comfort and happiness in the luxurious and perfectly appointed Montezuma Hotel—the only thing that was wanting, after the completion of the railroad, to place this ideal sanatorium at the service of all mankind. The Montezuma (reopened June 15, 1897) is a perpetual surprise and delight to visitors, no matter what they may have been led to expect before going to the Springs, for it is not easy to believe in the actual existence of a hotel so extensive and magnificent, so complete and modern in every particular, nestled against the side of a cañon far from the accustomed home of lavish expenditure. The dream of a genie slumbering amid his treasures; that is the Montezuma. In this four-story stone edifice, with its numerous apartments, there is ample accommodation for several hundred guests, while the spacious sunny verandas (a tenth of a mile in length) afford abundant room for a multitude. Steam heat, electric lights and all other modern conveniences are provided. The baths are close at hand with every facility and every modern method of application under the direction of specially trained attendants and a competent physician. There are trout for fishermen, quail, ducks and geese abound, and larger game may be found in the forest by hunters who crave the rewards of a more toilsome chase. Decayed monuments of prehistoric peoples exist for the beguilement of the archæologist and historian. Music, dancing, billiards and bowling are provided for



Governor's Palace at Santa Fe.



Ruins of the Pecos Church.

the lovers of such pleasures, the large entertainment hall being a feature of the place.

Looking out from the open window of your room in The Montezuma, through which a cool, sweet current is gently blowing, you are charmed with the panorama. Far below, at the foot of the path that winds along green terraces, a fountain plays among the trees and shrubs of the plaza, behind which, as also to the right, rise steep tree-clad slopes, sierras cresting an elevation already more than a mile above the sea. To the left the *vegas* stretch away for sixty miles, their undulations softened by distance into an inviting plain of every conceivable shade of green, gilded by the morning sun.



Carrying Water to the Mesa.

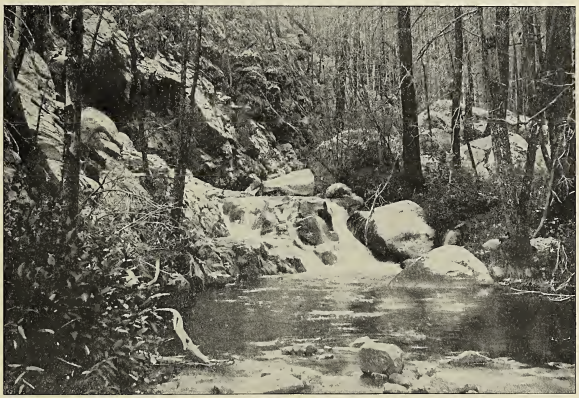
You decide to explore, and search out for yourself the beauties and mysteries of this enchanted land. Instead of cab or palanquin, a primitive innocent looking little creature, the burro, stands awaiting your command at the door! Are you acquainted with this queen of the trail? Unenterprising, fond of his ease, opinionated, and a doubter; that is the burro in outline, up to his ears. As for those huge organs, they were evolved to enable him to catch the faintest first whisper of a command to relapse into statuesque inactivity. It avails nothing with him to argue that you never said it. He droops an ear gratefully, relaxes a hind leg, shifts his equipoise over upon the remaining tripod, and waits for the end of the world. Only the most emphatic prodding will persuade him to resume his reluctant way.

Once aboard this "limited" express, you can follow many highways of romantic memory. From Rowe the old Santa Fe Trail leads into a valley which is hemmed in by mountains and elevated some 7,000 feet above the sea. It stretches broadly before the eye, an arable plain, unbroken save by occasional *arroyos* and the single mound that rises nearly in the center, buttressed on three sides by enormous crags, bastions invulnerable to the assaults of an enemy, although the hand of man had nothing to do with its building. Upon this natural elevation stands the ruin of the ancient Pecos Church, founded by the Franciscan monks soon after the Spanish invasion, like a watch-tower, an adobe shell, roofless and desolate, backed by the débris of what was once a pueblo—a tribal Indian home. The main story of the ruined church is readable upon its crumbling walls.

There are other historic spots equally interesting to visit. The antiquated town of Santa Fe, where is to be seen the Governor's Palace, typically Mexican in architecture. On the mesas or in the cañons are the many ancient cities or pueblos enveloped in so many weird suggestions of by-gone civilizations.

If you have brought your rod along you can drop the pursuit of antiquarian and turn fisherman, as the Pecos River is one of the best trout streams in the United States. Four miles beyond the Pecos Church, almost on the river bank and in the heart of the best fishing, is a comfortable ranch-house, where excellent accommodations in the way of meals and lodging may be obtained. Quail is abundant in the mountains. Altogether this is a peerless location for the proposed National Park.

There is hardly a day in the year when the most sensitive invalids may not be out of doors with impunity, nor is there any season when the infirm may not and do not make excursions among the picturesque hills and inviting cañons, and picnic on the ground. In mid-summer the rays of the sun are ardent, but never harmful. In winter, while nights are often cool, they never approach the Eastern experience of winter weather, and with the rising of the sun the temperate warmth returns. Of the thirty-nine days in 365 that are cloudy, there is hardly one on which the sun does not shine at least a part of the time. The extraordinary dryness of the atmosphere makes this a most congenial temperature during the entire year.



Where the Trout Hide.

For those who would escape the cold, damp, raw winters of the North and the debilitating extremes of summer, Nature has made a special dispensation by providing them with this so appropriately named "Land of Sunshine." It may be reached in two days' time from Chicago, by the only route going to Santa Fe and Las Vegas—the Atchison, Topeka & Santa Fe Road. An entertaining booklet, by C. A. Higgins, containing further charmingly written descriptions of this Eden of the Southwest and of the Las Vegas Hot Springs in particular, will be sent on application to the passenger department of the Santa Fe Route, whose offices are in the Great Northern building, Chicago.



A MAN WITH IDEAS—AN ADVERTECT.

Probably the latest coined word is "Advertect." Somehow its looks make one think of the word "architect," and naturally causes him to ask what English word it might claim relationship to. The answer comes from the maker, for he should know if anyone does the meaning of the word or phrase, Mr. J. Ellsworth Gross, the Advertect. When questioned, Mr. Gross said: "The meaning was simply this: An advertect is a builder of advertisements." "Always original," seemed the fitting reply to make. Mr. Gross has been in Chicago four

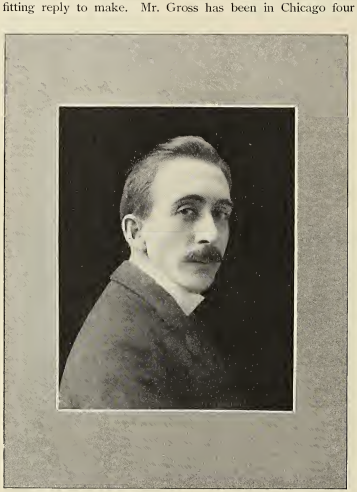


Photo by Beatrice Tonnesen.

J. ELLSWORTH GROSS, "ADVERTECT."

years, and all that time has been the city representative of the Binner Engraving Company. He has probably made a record among business men that is unequaled by any other young man in Chicago. He has outgrown the position he held, and has resigned the pleasant relationship he had with this firm to carry out a plan which has been in his mind for some time, that of establishing a colony of artists around his office, whose works are so united that they fit together to make a successful whole.

Mr. Gross has associated himself with the Winters Company, who are to give their support to his plan, and now begins to work under his new plans as manager of their illustrating and catalogue department. He stands as the center or hub of his idea, that of having gathered around him the best talent in designing, illustrating, photographing, engraving, advertisement writing, catalogue printing and lithographing. In fact, all the work that comes into magazine illustrating, catalogue and booklet making, from inception to finish, will be under Mr. Gross' special supervision. He will employ only the best and most original workers, and in his colony of artists all will have rooms opening from the main reception room and either can be called to Mr. Gross' desk in a moment. The customer in considering a new advertisement or catalogue has an opportunity to communicate his order to the designer, the illustrator, the writer and printer all from the same office, thus lessening the time and complication of misunderstandings which exist from the customer to the delivery boy. Many business men have heard with pleasure of this fine plan, and in this Mr. Gross has shown his keen business ability, as well as the original and artistic ideas he possesses and which have made him stand foremost among advertising men of the country. The offices will be in the Fisher building, Chicago, suite 1506.

A FLORENTINE GIRL.

Our readers cannot fail to notice the handsome insert in this issue furnished by The Ault & Wiborg Company, of Cincinnati, called "A Florentine Girl." The picture is reproduced by the new photo-chromatic process in three printings from the original oil painting owned by the Osborne Company, of Red Oak, Iowa. The reproduction is said to be a faithful one and imitates very closely the original painting. The three-color half-tone process has reached such a stage of perfection that results are now attained in three printings fully equal to lithographic work where ten or twelve impressions are required. One important requirement of the process is to have perfect plates; the next is to have a good quality of white enameled paper; and the third is to have the three primary colors of ink—red, blue and yellow—made of exactly the proper shades and of a transparent texture so as to obtain the most perfect results. The coloring of this picture certainly proves that the inks of the Ault & Wiborg Company are eminently suited to this class of work.

ANOTHER NEW FOLDER.

The Brown Folding Machine Company, of Erie, Pennsylvania, will place upon the market in January an entirely new book folder. It will be of the drop-roll marginal-feed design and will embody the following new features: It will fold 8, 16, 24 and 32 pages; automatically perforate all three and four fold work, thereby overcoming all "buckling"; have automatic gripper side registers at first and second folds; sheet retarders for heavy paper and iron packing troughs, movable up and down to suit various sizes of work. Full particulars and details can be had by addressing the manufacturers.

NEW LINOTYPE FACES.

The latest faces of type manufactured by the Mergenthaler Linotype Company, or rather the matrices from which slugs are cast on their machines, are the brevier, long primer and small pica sizes of the Ronaldson series. They have also made a German boldface in bourgeois size. Sample lines are shown herewith:

Brevier Old Style (Ronaldson.)
Long Primer Old Style (Ronaldson.)
Small Pica Old Style (Ronaldson.)
Bourgeois Bold Face No. 1.

Other faces will be brought out as occasion demands. The company proposes to keep up to date in this direction.

A BOOK OF DESIGNS FROM TYPE.

Ralph's "Book of Designs from Type," for the instruction of job printers, is one of the most practical specimen books ever put into the hands of printers, and affords unusual opportunities for study, besides giving many new ideas in type display. The book is very artistically gotten up. It contains thirty-two pages, 8¼ by 11¾ inches, and is printed on the finest 25 by 38, 120-pound enameled book paper. The cover is handmade deckle edge, with an outer covering of transparent parchment, all bound together with a heavy silk cord.

A printer in St. Louis says of this work: "I can assure you that I am more than pleased with your 'Book of Designs from Type.' The more I look through it the firmer I am convinced there should be one of them in every 'printery' in the land."

Anyone who will give it a little time and study will find it replete with practical ideas and artistic suggestions."

Price, 50 cents; postal order or 2-cent stamps. Send orders to The Inland Printer Company or to Ed S. Ralph, Springfield, Ohio.

ANOTHER SIGN OF PROSPERITY.

Everybody seemed to be unusually pleasant over at the office of the Latham works when The Inland Printer representative dropped in the other day, and he began to probe for reasons.

Mr. Latham was approached. Strong indications of worry and anxiety played over his features as he said, in a harassed tone, "I am trying my best to satisfy all these orders here and to get out the stitchers and perforators and other machinery with our usual promptness. Over two hundred orders the past month! Why, it has taxed my shop to the utmost. I have had to put on twenty more men and install a whole lot of extra machinery, and still we have had to work a good many hours overtime every night, and are behind with our orders."

A strong current of satisfaction and contentment could be detected under all of Mr. Latham's solicitude, because he is naturally of a jovial disposition; and then who wouldn't feel good to actually have a finger in the pie of prosperity like this?

"We are so crowded upstairs that we have had to provide for an 'overflow' by fitting up a temporary shop down here in the back part of the warerooms. I don't know what we shall do next.

"Here, Mr. Rayfield," turning to his traveling representative, "take this young Inland Printer up to see the shops."

We walked through the busy ranks of lathes and workmen, and the piles of finished pieces waiting their turn to be assembled into the machines that are to do active duty in a hundred and one binderies over the country. It all seemed to suggest happy thoughts to our much-traveled friend, for involuntarily he began to soliloquize about his pets.

"The praise I receive from the printers and bookbinders I see as I go up and down the land actually dins in my ears. They say to me: 'Nothing breaks, nothing gets out of order. We can run the machines right along without a stop. They are so simple that any girl or boy in our office can learn how to operate them in a very short time. And with the stitcher when we want to change from round to flat wire there is no change of parts necessary. You have got a great machine in that stitcher. There's no mistake about that.' And they say our perforators and other machines are equally as good."

"Are you able to make your way into the largest offices?"

"I should say so. We have just filled orders for such representative big firms as Rand, McNally & Co., of Chicago, and William B. Burford, of Cincinnati. I believe Mr. Latham is just closing a deal with the Government, too. Uncle Sam won't let a good thing slip through his fingers if he knows himself."

"What kind of stitcher seems to be most in demand now?"

"The very heavy stitchers, just now. These seem to be more popular than ever before. The heaviest we make is the No. 0 size, you know. This stitches through an inch and a quarter book, and is a great saving on the hand sewing that has heretofore been necessary on the books and pamphlets of this size. We have just added a new size, however, for thin pamphlet stitching. By means of a 'row feed' this machine will stitch with wire as thin as No. 32 round. This is almost as thin as thread, and naturally makes the binding look very attractive."

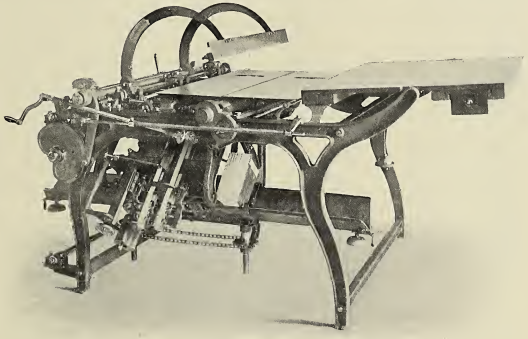
"What is your most popular machine?"

"Well, I should say the No. 1 is the most popular, because this stitches the average sizes, running from two sheets in thickness up to three-fourths of an inch of ledger paper or bristol cardboard."

As the reporter was leaving he noticed that Mr. Latham was still absorbed in opening up a big pile of letters, and as everyone probably contained an order or a check, it was thought best not to interrupt the "official count of the returns," in order to ply him with further questions.

FOLDING MACHINE FOR FINE BIBLE WORK.

The accompanying illustration shows a double-sixteen point-feed folding machine, designed especially for fine Bible work, and possessing certain features of advantage for securing the best results. It is manufactured by the Chambers Brothers Company, of Philadelphia, and will receive a sheet printed with two signatures of sixteen pages each; it cuts apart, folds and delivers separately, or will insert one signature within the other. It is designed especially to fold with the greatest possible accuracy work printed upon thin paper generally used in the manufacture of what are known as "Teachers' Bibles," and is now used on this work by Messrs. Thomas Nelson & Sons, whose Bibles are known the world over. Not only is the workmanship on the machine as nearly perfect as is possible, but its design embodies many features of novelty which are specially valuable on this class of work and has made the machine fulfill requirements that could not be met by the ordinary folding machine. It will fold also ordinary book papers, but is not suitable for extremely thick, heavy paper. It is adjustable for different sizes and has every convenience for the quick and easy change from one size to another.



Chambers Folding Machine for Bible Work.

THE HARRIS AUTOMATIC PRESS.

The recent exhibition of the Harris automatic card and envelope press at the American Institute Fair, at Madison Square Garden, New York, is reported to have been something

remarkable. Three presses were exhibited, and one was kept running on commercial work all the time that eager investigators as to just how it did it would permit. Nearly two million impressions were made. A large stockroom was required to handle the great amount of stock. Every evening the exhibit was surrounded by admiring printers, whose enthusiasm was outspoken and unbounded. Ex-Public Printer Benedict visited the exhibition, and told the bystanders that the machine was all the company claimed for it, and more too, and that during the summer and fall of 1896, from August to December, the Government ran their Harris presses twenty-four hours per day, with three shifts of men, eight hours each. They ran at a constant even speed of 10,800 per hour without a breakdown or indication of any undue amount of wear. The speed record of the press is said to have been broken one night when in finishing up a run they turned the motor full on and ran the press up to a speed of 17,000 impressions per hour, getting good work.

THE LADY SPEAKERS.

This series of cuts in two sizes is shown on this page, complete, for the first time. They will be useful in a large range of advertising. The Lady Speakers were originated and are for



sale by the American Type Founders' Company at all its branches and agencies. The price of a font of the large size is $2; of the small size, $1.25.

ABOUT THE SEYBOLD MACHINES.

The Seybold Machine Company, of Dayton, Ohio, although busy right through the "hard times," are feeling in no uncertain manner the business revival. Their advanced line of machinery tirelessly planned by their president, Charles Seybold, owes its success in no small degree to the fact that instead of being built on contract, it is built in their shops directly under the eye and personal supervision of the inventor. Among the recent purchasers of their celebrated cutters are: Newbold Binding Company, Newark, N. J.; Toronto Paper Company, Cornwall, Ontario; Copp, Clark & Co., Limited, Toronto, Can.; Morrison-Cass Paper Company, Tyrone, Pa.; Union Paper & Twine Company, Cleveland, Ohio; MacMillan Lithographic Company, Rochester, N. Y.; C. R. Remington & Son, Watertown, N. Y.; G. G. Davis, Worcester, Mass.; Britton Printing Company, Cleveland, Ohio; Plover Paper Company, Menasha, Wis.; Munson & Co., New Haven, Conn.; Shaw Brothers, Pittsburg, Pa.; Rees Printing Company, Omaha, Neb.; Louis Hausman, Kenosha, Wis.; Acme Sign Printing Company, Dayton, Ohio; Photochrome Company, Detroit, Mich.; Long Island Star Publishing Company, Long Island City, N. Y.; Robert Grainger, Chicago; R. H. Thompson Paper Company, Buffalo, N. Y.; George Irish Paper Company, Buffalo, N. Y.; S. A. Stewart, Pittsburg, Pa.; W. G. Johnston Company, Pittsburg, Pa.; Whiting Paper Company, Holyoke, Mass.; A. O. Nash, Washington, D. C.; Columbus Bank Note Company, Columbus, Ohio; W. S. Ray (State Printer) Bindery Outfit, Harrisburg, Pa.; E. Bouligny, Bindery Outfit, City of Mexico; Standard Paper Company, Cincinnati, Ohio.

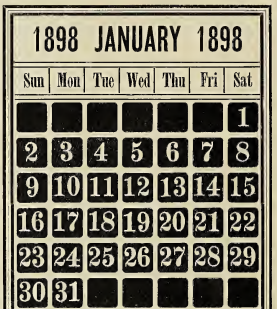
Their celebrated job folder is also meeting with a large sale among the leading trade, and during the last few weeks they have supplied the following concerns with them: Publishing House M. E. Church, Nashville, Tenn.; Indianapolis Printing Company, Indianapolis, Ind.; Repository Printing Company, Canton, Ohio; Brandon Printing Company, Nashville, Tenn.; National Cash Register Company, Dayton, Ohio; E. J. Bosworth, Rochester, N. Y.; Hinkley & Co., Buffalo, N. Y.; Tuttle, Morehouse & Taylor, New Haven, Conn.; Webb Stationery & Printing Company, Cincinnati, Ohio.

Their massive embossers built on new lines are also largely in demand, and they have in the last few weeks supplied the following houses with them: Germania Publishing Company, Milwaukee, Wis.; Kampmeyer & Wagner, St. Louis; Walcutt Brothers, New York City; United States Printing Company, Cincinnati, Ohio; Concordia Publishing Company, St. Louis; W. C. Horne, London, England; Senteene & Green, New York City.

All their friends in the trade are cordially invited when they are in the vicinity of their works to stop in and see their shops.

ELECTRO CALENDARS FOR 1898.

These can be bought in great variety at any branch of the American Type Founders' Company. This company makes seven styles of Perpetual or Sectional Calendars, one of which is shown here. Five of these have figures of the style of the logotype "28," but of different sizes. These calendars can be adjusted for any year. They are shown in the specimen books which every printer should have. If you lack a specimen book send for it at the nearest branch.



SECTIONAL CALENDAR No. 5, $2.50.
One of seven styles made by the American Type Founders' Company.



SPECIMEN OF NEW WORK IN COLOR ENGRAVING.

PRINTED ON IMPROVED STOP-CYLINDER PRESSES

MADE BY R. HOE & CO., - 504 GRAND ST., NEW YORK.

ENGRAVED AND PRINTED
BY THE SPECTROTYPE CO.
153 LA SALLE ST., CHICAGO, U. S. A.

FOR PARTICULAR INFORMATION SEE OTHER
SIDE OF THIS PAGE.

R. HOE & CO'S

Improved Stop-Cylinder Press

IN UNIVERSAL USE FOR PRINTING THE FINEST QUALITY OF ILLUSTRATED AND COLOR WORK, WHICH IT DOES WITH A DELICACY OF IMPRESSION AND ACCURACY OF REGISTER UNEQUALED BY ANY OTHER MACHINE.



HIGHEST AWARD, WORLD'S COLUMBIAN EXPOSITION

WE herewith submit a few of the hundreds of testimonials received for our IMPROVED STOP-CYLINDER PRESSES. They come from the best printers in the United States, who have earned their money and fame by good work; and certainly their unbiased judgment as to the value of these machines and the wisdom of investing money in them, is deserving of careful consideration.

The large addition to our New York works of 49,000 square feet (giving us a floor area of 480,000 square feet in New York and London) is about completed, and enables us to supply promptly presses of any size, from the Octuple down to the Washington Hand Press—Two-Revolution, Stop-Cylinder, Lithographic, and all varieties of Cylinder Flat-Bed Presses; also, Printers', Lithographers', Electrotypers', and Stereotypers' Material and Machinery, etc., etc., etc.

R. HOE & CO., 504 Grand St., New York.

Also Nansfield Street, Borough Road, London, England.

Highest Grade Printing with Infallible Register.

Chicago, Sept. 24, 1897.

MESSRS. R. HOE & CO., N.Y.

Gentlemen:—We have pleasure in saying that our **Stop-Cylinder Presses** have run most satisfactorily almost every day for the last year. Comparing our work with that which is being put out on two-revolution machines, we are more than ever convinced that we acted wisely in spending a little more money for a press that does the highest grade printing with infallible register.

We take pleasure in sending herewith a cover, which is one of the 600,000 which we are now doing for a large harvester company. This shows not only what may be done on a **Hoe Stop-Cylinder**, but what can be done by the most modern process in color photography and engraving. Yours very truly,

FRED'K L. CHAPMAN, Pres.
The Spectrotype Co., Chicago, Ill.
(For specimen of work see other side of this page)

No Breakage.

Phila., Pa., Sept. 22, 1897.

MESSRS. R. HOE & CO., N. Y.

Gentlemen:—We have used your **Stop-Cylinder Presses** in our establishment continuously for twenty-five years, finding them ever efficient, eminently satisfactory in the quality of the work done upon them, and speedy in execution, together with no breakage and exceedingly little cost for renewal of worn parts. We heartily commend them to persons needing such machines.

Yours very truly
DR. D. JAYNE & SON.

Excellence of Construction.

Irvington, N. Y., July 8, 1894.

MESSRS. R. HOE & CO.,
504 Grand St., N. Y.

Dear Sirs:—I take great pleasure in contributing my opinion to the great mass of testimony which you have received as to the perfection of work and excellence of construction of your splendid **Stop-Cylinder Presses.**

Yours sincerely,
JOHN BRISBEN WALKER.
Cosmopolitan Magazine.

Cost Nothing for Repairs. Still in First-Class Condition.

Boston, Mass., Sept., 23, 1897.

R. HOE & CO., New York.

Gentlemen:—Our **Hoe Stop-Cylinders** have given us entire satisfaction, and during the eight years we have run them, they have cost us nothing for repairs, and today we consider them in first-class condition.

As to speed, we consider them all right, as our class of work takes in everything so we can run either fast or slow as our work requires.

Very truly yours,
E. B. STILLINGS & CO.

Durability, Speed and Excellence of Work.

Memphis, Tenn., 9 24, 1897.

MESSRS. R. HOE & CO., N. Y.

Gentlemen:—All the cylinder presses in our establishment with one exception are "Hoe's." Your presses give us satisfaction as to durability, speed and excellence of work, the **Stop-Cylinder** we bought from you about four or five years ago has not cost us anything for repairs up to this date, and it has not been idle a single working day since it was put up. On first-class work it gives entirely satisfactory speed.

Yours truly,
S. C. TOOF & CO.

We Have Now Perfected for Our Stop-Cylinder Presses the Finest Front Delivery Ever Made.

New York, October 1, 1897.

MESSRS. R. HOE & CO.,
504 Grand St., New York City.

Gentlemen:—We have been using your **Hoe Stop-Cylinder Presses** for about twelve years. I think they are wonderful machines to stand the wear and tear that they do in this office, running them at 1200 an hour, and part of the time 1500. If the **Hoe Stop-Cylinder Presses** can be built with front delivery fly they ought to make the best press in the market for fine cut work. Very truly yours,

RICHARD K. FOX.

R. HOE & CO. St. Louis, Mo., Oct. 13, 1897.

Gentlemen: We have been using two of your **Stop-Cylinder Presses** on the finer grades of our work, and as far as speed, rigidity and accuracy are concerned, we ask nothing more; the only objection being the back delivery, which on the finer grades of printing to us is quite a feature.

Yours truly,
WOODWARD & TIERNAN PRINTING CO.

In Continuous Use for 26 Years, and Still in First-Class Condition.

Cambridge, Mass., Sept. 30, 1897.

MESSRS. R. HOE & CO., N. Y.

Gentlemen:—We are very glad to testify to our faith in your **Stop-Cylinder Press** for fine book work, both as to economy and quality of product. We have one of these machines which has been in continuous use for twenty-six years, the repairs upon which have been petty during this long period, and which is today in first-class condition. Of late years, as you know, we have been constantly adding to our equipment of **Stop-Cylinders** in various sizes, all of your make, and we have found the quality of manufacture steadily improving, until the latest ones stand for us as models of simple and permanent book-press construction. For our class of work we do no care for increasing speed.

Yours very truly,
H. O. HOUGHTON & Co.

Substantial Merit.

AMERICAN BOOK CO.,
New York, Oct., 26, 1897.

MESSRS R. HOE & CO.

Dear Sirs:—It gives me pleasure to bear testimony to the substantial merit of your ever reliable presses. Those recently installed here have fully sustained your reputation. They certainly realize a very high standard of excellence for thorough and artistic work.

Very respectfully,
ALFRED C. BARNES,
Vice-President.

Finest of Color Work.

Hamilton, O., Sept. 23, 1897.

R. HOE & Co.

Gentlemen:—We have had in constant use for five years a No. **4 Hoe Stop-Cylinder Press.** We have done the finest of color and cut work upon it, and it gives the highest satisfaction. The speed is as high as consistent with first-class work.

Yours very truly,
THE REPUBLICAN PUB. CO.

Accuracy of Adjustment.

New York, Sept. 23, 1897.

MESSRS. R. HOE & CO., N.Y.

Dear Sirs:—We began the use of your earliest form of **Stop-Cylinder** machine in 1852. It was a machine of small size, that we liked for its speed and accuracy of adjustment. Five or six years afterward we put in three **Stop-Cylinders**, of larger size (a style then called by you the Four-Roller Book Printing Machine), which gave good satisfaction, and enabled us to do work in colors that had not been done on any other style of cylinder press.

This style has since been supplanted by **Stop-Cylinders** of your make, of much larger size and of improved construction, which we are now using, exclusively, on our best work.

Very truly yours,
THEO. L. DE VINNE & Co.

Providence, R.I., Aug. 29, 1895.

R. HOE & Co., New York City.

Gentlemen:—We are in receipt of your bill of the 23rd for the moving of our presses to new location. You will accept our thanks for the prompt and able manner in which you handled the work. We wish that you were plumbers, steam-fitters, carpenters and electricians that we might give you all the work which we might have.

We have a great appreciation for the intelligent manner in which you do your business.

Very respectfully,
LIVERMORE & KNIGHT COMPANY.



No. 20



No. 21



No. 22



No. 23



No. 24



No. 25



No. 26



No. 27



No. 28

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2-Quire Box of Embossed Paper and Envelopes at 65c. prepaid.

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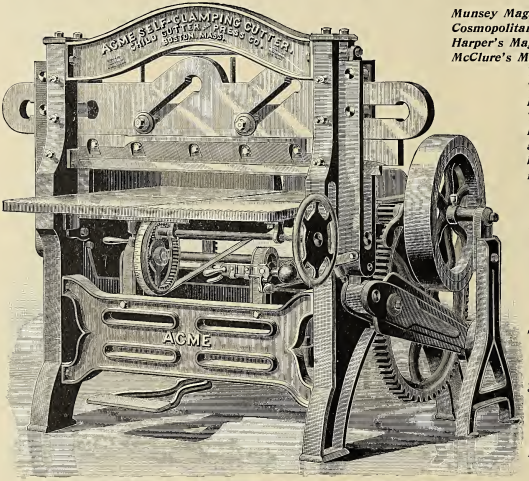


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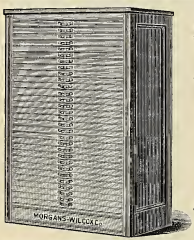
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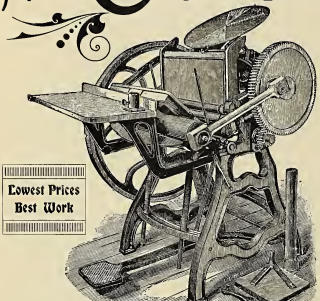
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PLAIN PRESSES, WITHOUT THROW-OFF.

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Chase 8x12 in.; with throw-off,			$120		
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MACHINERY FOR THE WHOLE PAPER INDUSTRY.

Over 800 Hands.

YEARLY PRODUCTION:

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	Cm.	Inches	Mark	£ s.	Mark	£ s.	Mark	£ s.	Mark	£ s.	Mark	£ s.
A B..	50	19⅔	425	21 5	550	27 10	150	7 10	100	5 0	80	4 0
A Ba.	55	21⅝	485	24 5	610	30 10	160	8 0	105	5 5	80	4 0
A C..	60	23⅝	575	28 15	700	35 0	175	8 15	110	5 10	85	4 5
A Ca..	65	25⅝	650	32 10	775	38 15	185	9 5	115	5 15	85	4 5
A D..	71	28	740	37 0	865	43 5	200	10 0	120	6 0	90	4 10
A Da.	76	30	825	41 5	950	47 10	220	11 0	125	6 5	90	4 10
A E..	83	32⅝	950	47 10	1,075	53 15	240	12 0	135	6 5	95	4 15
A Ea.	91	35⅞	1,050	52 10	1,175	58 15	250	12 10	130	6 10	95	4 15
A F..	95	37⅜	1,150	57 10	1,275	63 15	260	13 0	135	6 15	100	5 0
A Fa.	100	39⅜	1,250	62 10	1,375	68 15	280	14 0	140	7 0	100	5 0
A G..	108	42½	1,400	70 0	1,525	76 5	315	15 15	145	7 5	105	5 5
A Ga.	113	44½	1,500	75 0	1,625	81 5	325	16 5	150	7 10	105	5 5
A H..	120	47¼	1,600	80 0	1,725	86 5	340	17 0	155	7 15	110	5 10
A Ha.	140	55	1,950	97 10	2,075	103 5	365	18 5	160	8 0	115	5 15
A I ..	160	63	2,275	113 15	2,400	120 0	390	19 0	160	8 0	120	6 0
A Z..	210	82½	—	—	4,900	245 0	500	25 0	200	10 0	—	—

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Packing cases extra.

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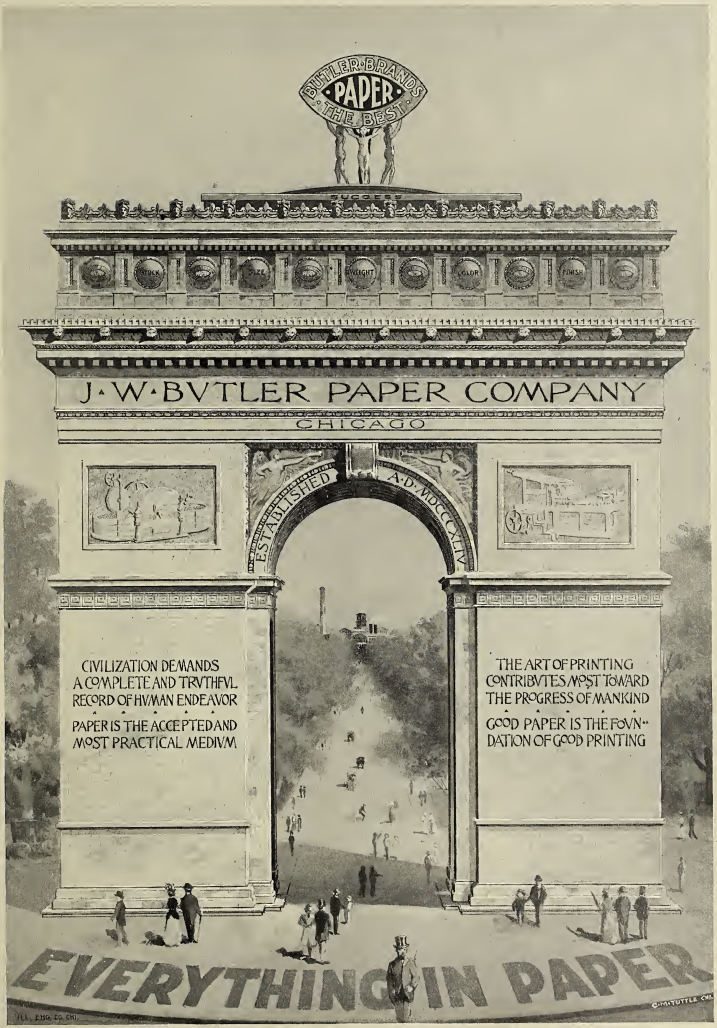
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PAPER IS THE ACCEPTED AND
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GOOD PAPER IS THE FOVN-
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EVERYTHING IN PAPER

The "Century" Jubilee.

Our full line of "Century" presses has been complete and on the market but a little over one year ***and 228 are in use today.***

In these pages we present a record never before equaled by any other press.

The "Century's" best predecessors were years in attaining a sale and popularity which it has reached in a few months. Its adoption has been resisted by the combined and persistent efforts of its competitors, but despite opposition it has made such strides as to warrant their deepest concern.

For the "Century" we claim only one thing:

It is a new type of press of but recent invention and is a vast improvement in all respects over other existing machines. It can be run at a profit where others fail to meet the costs of operation.

We ask an opportunity to demonstrate this.

If you will write us, we can present to your attention facts that it will cost you nothing to learn but which may save you many dollars.

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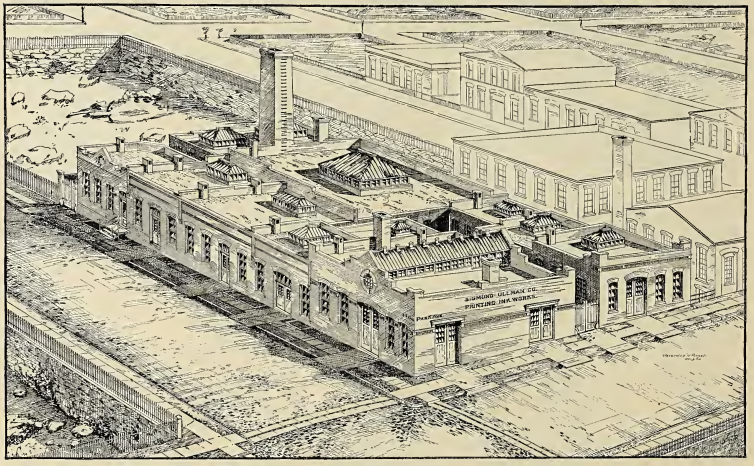

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FINEST HALFTONES AT LOWEST PRICES.
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Improved machinery, select materials, new methods and processes *enable us to make considerable* **reductions in price** *without endangering the good reputation Ullman's Inks have always enjoyed.*



By the terms of dissolution of late firm we retain the original formulas for all inks, varnishes and colors made by

Sigmund Ullman (1870-1892),
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and are thus in a position to duplicate any inks you may have had from us during the past twenty-eight years.

We look forward with some degree of certainty to receive your valued orders, and will undertake to fill them at such prices and in such a manner as will make it easy for you to decide where your orders shall go thereafter.

If you order by our **former names, numbers** *or* **specimen books** *we shall* **fully understand** *what you desire.*

We continue to carry a full line of Bronze Powders of our direct importation, on which the new tariff makes a great reduction in price, particularly on the better grades.

Very respectfully yours,

SIGMUND ULLMAN CO.

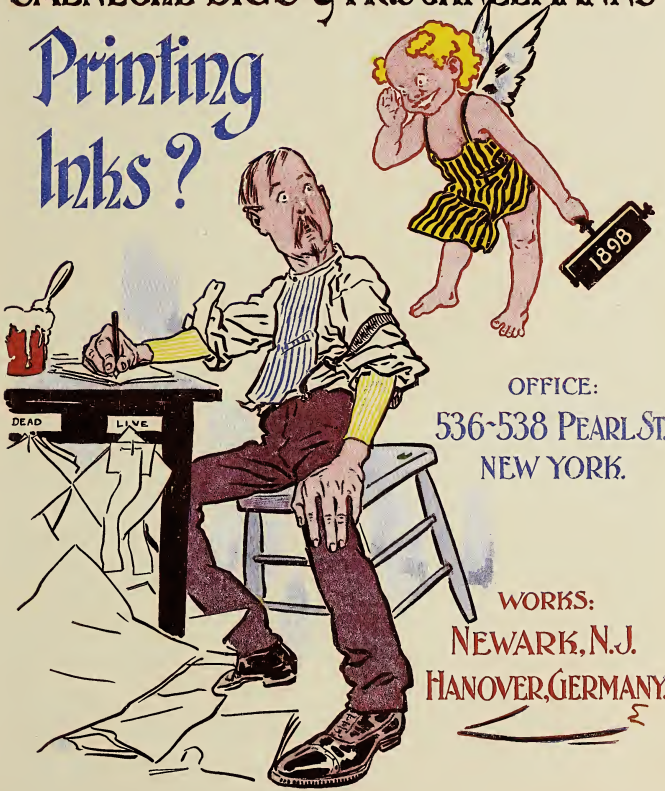
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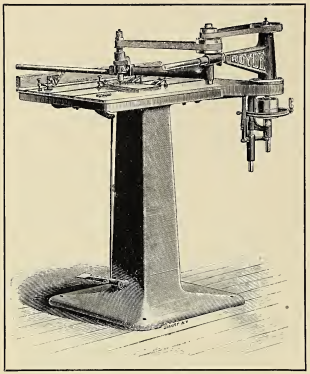
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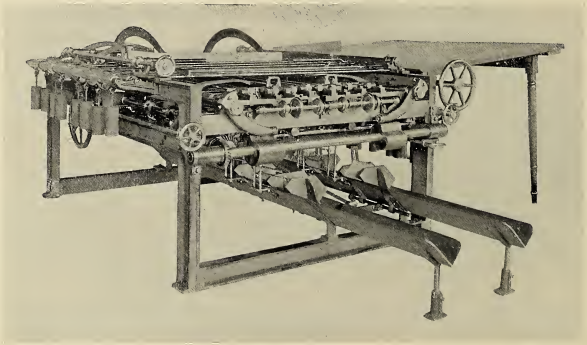
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will purchase one of our No. 2 Routers. There are few better investments for the electrotyper or engraver than one of these machines. They are not quite up to our Straight Line and Radial Arm Routers, but are first-class tools, nevertheless. There are a great many establishments in which it is desirable to have a good, reliable router, but where the volume of work is not great enough to warrant the purchase of a high-priced machine. The No. 2 Router is exactly what is needed in such places.

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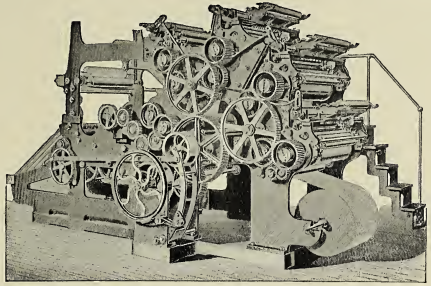
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New Quadruple Folding Machine.

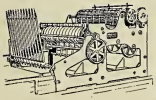


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SPECIAL PRINTING MACHINERY.



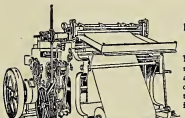
Meisel's new Rotary Perfecting Press, for fine Half-tone printing at 3,000 to 5,000 per hour; one color on each side, or from one to five colors on one side, and one or two on reverse side.



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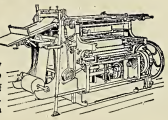
This outfit prints and delivers rewound and slit into rolls of any width, or into sheets, from rolls any width up to 48 inches.





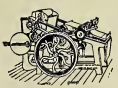
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Prints any size form up to 26 x 36 inches; receives paper any width up to 40 inches, and is adjustable to cut sheets by eighths of inches up to 36 inches long; can be built to order to print two colors any size of form up to 12 1-2 x 36 inches.



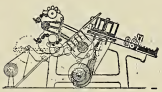
BED AND PLATEN SELF FEEDING PRESS, No. 3

Prints a form any size up to 13 x 27 inches; takes paper any width up to 19 inches, and is adjustable by eighths of inches to cut sheets up to 30 inches long. By dividing fountain several colors can be printed at a time.



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The Double Quarto and Quarto are built on the same principle; also Double Quarto and Quarto printing on both sides. Attachments fitted to either for slitting, perforating, numbering, bronzing, etc.,



PRINTING, CUTTING AND SCORING

Designed especially for Folding Paper Box Makers; will do the work automatically of four ordinary presses now in general use; built in several sizes.



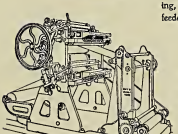
PONY CYLINDER PRESS

Simplest machine on the market, combining all the latest improved features, with fewest parts. Will do finest grade of printing, and ordinary work, at capacity of feeder. Always ready for any kind of a job.



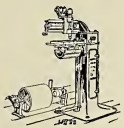
ROLL SLITTING AND REWINDING MACHINE

For slitting and rewinding all grades of paper material, into rolls of varying width and diameter, from the thinnest tissue to box board. Different kinds of machines to suit material and class of work.



SPECIAL ROTARY PRESS

Prints both sides of web and rewinds. Size, 30 x 30. Any size built to order. Attachment to cut printed web into sheets of fixed sizes may be added.



IMPROVED ROUTING MACHINE

Handiest combination machine for routing flat and curved electro and stereotype plates. Built to fit any diameter of printing press cylinder

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"Advance" IS OUR MOTTO.



1



2



3



4

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1. Confidential.
2. Attention.
3. Judicial.
4. Forensic.
5. Refusal.
6. Warning.
7. Decision.
8. Determination.



5



6



7



8



Photo by R. P. Cattrall.

THE SUNNY SIDE OF LIFE.

Half-tone by
GENERAL ENGRAVING COMPANY,
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THE INLAND PRINTER NEW YEARS NUMBER 1898.

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XX — No. 4. CHICAGO, JANUARY, 1898. TERMS { $2 per year, in advance. Single copies, 20 cents.

JAN 10 1898 U.S. PATENT OFFICE

A VERSATILE AUTOGRAPH.

BY R. COUPLAND HARDING.

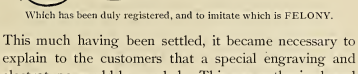


IT is a reflection that is full of gratification to every virtuous printer, that though there are tricks in all other trades, there are none in his own. And I suppose no other tradesman has such opportunities of extensive insight into the said tricks. From him, as from a father confessor, few things are hidden, for his silence may always be relied on. In the markings of proofs and revises he often sees the inner workings of the mind of his customer revealed. Oftentimes the private marks on confidential copy place him in possession of details which the outer world little suspects. He becomes skeptical, for does not he know exactly how the testimonials in favor of Professor Peregrine Perkins' Pneumatic Piebald Pills are obtained, the exact value of the learned Professor's diploma, and, it may be, the ratio between the cost of manufacture of the remedy in question and its selling price. He does not willingly become accessory to the little and big sharp practices of fellow tradesmen — in fact, they are painful to his sensitive conscience; but he holds his peace.

The little incident of the autograph occurred many years ago, and, as the novelists say, all the parties chiefly concerned having long since passed away, no harm can possibly follow from its narration.

The printer who tells the story lived, let us say, in the British colony of Fiji. To him came certain neighbors in the aërated water line, to have printed some sarsaparilla labels. The firm was a new and enterprising one of two partners, and in the process of taking proofs and revises he saw them concocting the beverage in a large copper on their own premises. But, knowing the common prejudice against local industries, the firm preferred to sell their product as an imported article. So the two partners called on the printer, bringing with them two model labels — one for style, another for the text, and discussed between themselves in his presence all the details. The advertisement setting forth the special virtues by which the sarsaparilla was distinguished from all others was taken verbatim, but it was about the professional recommendation that the chief discussion took place. It was a certain Doctor Hetherington who was supposed to give his recommendation to the sarsaparilla as set forth on the label, and of course Doctor Hetherington's name could not be used. So a variety of names were considered. At last "Reginald Percy Wilbraham" was fixed upon as sufficiently imposing, and the partner who was considered the better penman of the two made a number of trials, until he had a professional autograph which would answer the purpose. The label then set forth, the signature only being changed, that:

This particular Sarsaparilla owes its wonderful and pre-eminent efficacy to the special method of its preparation, by which all the virtues of the Root are retained in their original perfection. The secret of its preparation is known only to the inventor and manufacturer, and customers are cautioned to see that every bottle is authenticated by the facsimile signature



Which has been duly registered, and to imitate which is FELONY.

This much having been settled, it became necessary to explain to the customers that a special engraving and electrotype would be needed. This was authorized, and in due time the labels were printed, and Doctor Wilbraham's Sarsaparilla found its way into the market. No second batch of labels was ever required; no one risked a prosecution by forging the label; and a year or two

afterward the enterprising soda-water firm "joined the majority." In justice to their memory, let me add that they did not omit to pay the printer.

I suppose that every printer who has not just started in business has somewhere a drawer containing dead—very dead—private electrotypes. The registered trade-marks of forgotten firms—cuts of places of business that have long since disappeared—portraits of pushing business men who have dropped out of the running, and old autographs. He does not destroy them: as a matter of fact he holds them still as in trust, though the trust has long lapsed, and they are of no use to anyone. Into such a drawer did the signature of Reginald Percy Wilbraham, M.D., find its way.

Now, the Parliament of the British colony, aforesaid, in its wisdom decreed that newspaper exchanges should no longer be charged with postage, but pass free through the post. Lest publishers, however, should be too greatly exalted by this concession, the onerous condition was imposed that every such copy should be franked, that one person only in each office should indorse the exchange wrappers, and that his signature should be written in the center of a sheet of paper of given dimensions and forwarded to the chief post office, in order that the officials there, when they had nothing else to do, might compare the franked exchange wrappers with the autograph preserved in the colonial archives.

This condition caused not only loss of time in signing wrappers, but other trouble. There was no provision for a substitute, so that if the authorized member of the staff died, or went on a wedding trip, or fell off his bicycle, or even tarried long at the wine, all the exchanges had to bear a penny stamp. So an amending act was passed. The privilege was conceded of franking the papers with a hand-stamp, which, it was decreed must be a facsimile of the autograph. So all the newspapers had engraved stamps—of wood or metal or other material—constructed, and the franking thenceforth was done by the devil.

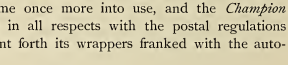
One day Mr. Arboret, who printed and published the *People's Defender* away in the Bush, came to town, part of his business being to procure a stamp. He called on the printer, and asked how much it would cost. Rubber stamps had just then come in, and the printer recommended one of them. The engraving would cost ten shillings, and the rubber stamp (they were dear in those days) about the same. Mr. Arboret thought that was too much. He looked at his flowing signature, and a thought struck him. "Look here," he said, "have you any old facsimile name about the place? I could register that. The Postmaster-General would be none the wiser, and what difference would it make to him?" "Yes," said the printer, "I have a signature somewhere of a certain 'Wilbraham, M.D.,' or something of the kind."

"Oh, hang the 'M.D.,'" said Arboret, "we don't want that." "It's easy enough to cut it off the rubber stamp," said the printer. "I'll look it up." "This won't do," said Arboret, when he saw it, "it would go right across the wrapper. Can you cut it short?" "As short as you like." So, a few days thereafter, the finished rubber stamp was posted, and the *Defender* went forth franked by



whose name was duly entered in the records of the post office, where doubtless it still remains. And succeeding devils stamped Reginald's name on the exchanges as long as the *Defender* lasted, which was a good many years.

Forty or fifty miles away from the *Defender* office was the establishment of the *Farmer's Champion*, which took the opposite line in politics, and was chiefly filled with abuse of the *Defender* which the latter cordially reciprocated. Yet the proprietors were quite friendly, and when the *Champion* man saw the franking stamp on the *Defender* wrappers, he wrote and asked where he could get one, and Mr. Arboret gave him the particulars by return of post. The result of which was that the electro came once more into use, and the *Champion* complying in all respects with the postal regulations of Fiji, sent forth its wrappers franked with the autograph of



Which little story shows how easily a four-horse team may be driven through an official regulation, and also what lamentable tricks there are in trade—always excepting the trade of the printer.

Written for THE INLAND PRINTER.

PAPER-FEEDING MACHINES.

BY CHARLES H. COCHRANE.

THE coming thing in printing machinery is evidently the paper-feeding machine. Heretofore the usefulness of automatic feeding mechanisms has been confined to their use on ruling machines, but recent trials and developments convince us that they will ere long be available for the general run of printing machines and folders. Week after week the Patent Office records show new devices, and illustrate the directions in which various machine-designers are seeking success, besides furnishing advance information of what may be expected on the market. Some of the best educated and trained brains in the profession are studying this problem and evolving new ideas, and the result is sure to give the public a line of self-feeding machines suitable for nearly all classes of printing.

The methods employed are various. Some take the sheets from the top of a pile or bank, which is kept

squared and in good position; others take the sheet from the bottom of such a pile. Still others comb or scrape out the sheet, as does the human feeder, turning up a corner or corners and drawing it to its place. Another method is to cut the sheets off from a roll and drop them against the guides on the press feed-table. This method, of course, makes no allowance for printing the second time, as in backing up.

The use of paper fed from a roll to a rotary press is theoretically the best and most natural method of automatic feeding, but as we have so many flat-bed presses with reciprocating movements, that are now fed by hand, it would be very desirable to have feeding machines suited to these, and not be obliged to build presses to suit the feeding mechanism. At the present time, web newspaper presses, some special forms of job presses, and ruling machines are the only ones on which automatic feeding is generally accomplished. The great run of cylinder and platen presses are fed by hand, and the question is often asked whether these will come to be fed by machine, or whether we shall come to use new forms of presses which will receive the sheets automatically. The writer thinks that no machine for feeding sheets singly from a pile can be expected to handle large sheets of very thin paper satisfactorily. Some may be made to feed such for a short time, but the conditions are so much against the machine that success cannot be expected very soon with thin paper. The sheets will at times stick together and become jammed, and it is contrary to good mechanics to expect success under such circumstances. Present experience indicates that this sort of feeding will do only where a fairly good quality of paper is used and the sheets are not too large and unwieldy. Nevertheless, many inventors look for success on these lines, and a long list of patents has been granted for single-sheet feeders operating by pneumatic suction or by purely mechanical movements.



A SMALL EQUIPMENT. Photo by J. H. Tarbell, Asheville, N. C.

The workers in the field of improved paper-feeding machinery are many of them men favorably known in the trade as successful inventors, and they may be set down, as a rule, as knowing what they are about, and capable of attaining the end if it is attainable. Talbot C. Dexter, of Pearl River, New York, is endeavoring to accomplish the object by manipulating the paper much as is done in hand-feeding. He combs the paper down from a pile, and, when the sheets come near the guides, introduces an electric retarding device to prevent the passage of more than one sheet at a time. The sheets are drawn in between rubber-faced rolls, revolving so as to draw them on. If two or more

sheets come in, the extra thickness raises a device and makes an electric connection that reverses the rotation of the upper roll, so that it pushes back the upper sheet or sheets that should not come forward, and in this way a perfect operation is expected.

Robert Miehle, of Chicago, has devised a method of feeding in single sheets of paper, as cut from a roll, employing a set of rollers as a carrier, so arranged that



Photo by Prichard, Benton Harbor, Mich.

MEDITATION.

the rollers come away from under the sheet after having taken it up to the guides. Various pneumatic appliances are used to squirt air at the sheet, at certain points in its travel, so as to render its movement certain and uniform.

Francis Meisel, of Boston, in his latest mechanism for feeding, starts off with the same idea as Miehle, taking the paper from the web and cutting it off for presentation to the guides of the press. He carries the sheet from the cutters between tapes to the feed table, which is so arranged with rear and side pins that the sheet is forced up to the guides, very much as the sheets are sometimes jogged into position by a mechanism on a delivery table.

George F. Leiger, of Chicago, is working on the system of taking the top sheet from a squared bank of paper, and removing it by suction of the air, with what he terms "pneumatic pickers," which draw the sheet between tapes for carrying it to the printing cylinder. Minor mechanism is provided for keeping the sheets adjacent to the top one from rising with it, and being carried to the tapes.

The Economic Machine Company, which has for some years enjoyed a virtual monopoly of the feeding to ruling machines, evidently means to be first in the field with a practical printing-press feeder, for they have had assigned to them, within the past eighteen months, the patents of six different inventors. One of this number, designed by Brainerd W. Child, of New York, consists of a trip mechanism, for controlling the tympan-sheet shifting mechanism of the press; another, by Child, consists of an electric stop mechanism actuated by the passing of an additional thickness of paper, so that the surplus may be pulled back; a third, by Child, in conjunction with Jeremiah Keating, of Boston, and M. B. Foy, of New York, consists of a buckling device for turning up the front corner of a sheet, and a rear buckling device, operating alternately; another, by Child, Foy and Frank M. Leavitt, of Brooklyn, has a transversely moving slide, provided with gripper jaws, a side register plate, and moving side guide; another, by Frank B. Ford, of Philadelphia, is a device for stopping an incorrectly placed sheet, so that if necessary both press and feeder are stopped before a misplaced sheet can be taken in; another, by Foy and Leavitt, has a longitudinally reciprocating pair of carrying grippers, arranged in front of the point where the sheet is buckled, and adapted to seize the margin of the buckled portions and remove the sheet from the pile, two front buckling devices being also employed; another, by F. M. Leavitt, pertains mostly to minor details of construction, and adapts a rod to perform the double function of a pressing spring for down pressure of the buckling finger, and of lifting the buckling finger; another, by Keating and William Womersley, of Brooklyn, relates to an arrangement of the feed tapes to reduce their propelling action with a shield, so that the sheets may not strike too forcibly against the registering guides.

Thomas A. Briggs and William A. Philpott, Jr., of Niagara Falls, have been working on the feed apron and roller principle, from beneath the pile. They employ a flexible pressure apron and a tension device for keeping the apron taut. Briggs has also patented, and assigned to the Briggs Manufacturing Company, of Niagara, New York, a mechanism consisting of a fly, just like the delivery fly of a printing press, designed to transfer a sheet from a feeding machine to the feedboard of a printing press, the transfer serving to get the air under the sheet, and render it easily shiftable, just as the human feeder does with the backward jerk of the paper.

A carrier system of underneath rolls on an endless frame is the method used by Edward Dummer, of Newton, Massachusetts, of the Dummer Feeder Company. He passes a roller back and forth over the pile, using greater force on the forward than on the backward movement, thus working down the sheets. An inclined

strip is placed in the path of the sheet, so that each sheet must pass over the strip and be raised thereby, so as to lap over the sheet previously carried.

The recent successful tests of the Niagara feeding machine have been described in THE INLAND PRINTER. This concern has now an order for placing four of the machines in the establishment of Wynkoop & Hallenbeck, of New York, where it is understood they will be used on Michle and Century presses.

W. G. Trevette, of Chicago, is experimenting with a mechanism for taking the top sheet from a bank by means of a plate faced with soft rubber, which is brought regularly into contact with the top sheet, and moved forward to advance it.

Robert S. Oder, of Kansas City, in the mechanism devised by him, operates by advancing the top sheet of a pile by scraping, the advance being electrically controlled by the top sheet, which shuts off an electric circuit and stops the scraping as soon as it is down to the guides. The paper pile is raised vertically like the Economic. Feed wheels are also employed.

Frank Van Benthuysen, of Albany, employs two independent sets of tapes, run at different speeds, to carry in the sheets, electrical contacts being introduced, so that circuits are closed by the passing paper, to regulate part of the mechanism. He also introduces what he styles an electric "belt-stripper."

Emmerich & Vonderlehr, of New York City, have purchased the patent of Nelson E. Funk, also of New York, embodying a carriage for rolling along the top sheet of a pile, and a device for lifting the edge of the top sheet from the next succeeding sheet by suction; also a positive mechanism for rolling the edge of the top sheet upwardly.

A series of vertical swinging suction nozzles is used by Robert McKee, of Philadelphia, in connection with a buckling finger, for removing the top sheet and bringing it to the guides.

David Carlaw, of Glasgow, Scotland; Edward T. Cleatherg, of London, England; and Adolph Reisser, of Vienna, Austria-Hungary, are three foreign inventors who are working to the same end. Carlaw lifts his sheets pneumatically by tubes, from which the air is partially exhausted. Cleatherg uses swinging feeding rods, and an oscillating "fluffing finger"; and Reisser has a set of needle pushers for working the sheet to a position between feeding rollers.

Walter G. Harris has succeeded in feeding cards and envelopes, with his automatic mechanism, at a speed of 9,000 an hour, but the method is not suited to flimsy stock.

The plan of feeding a cylinder press from the roll, and cutting off the sheets as they are dropped to the guides, has been employed by Walter Scott, as well as Miehle and Meisel. It can be arranged so as to leave the press free for hand feeding, when such is necessary, as in running the paper through on the second side. It ought not to be a very costly attachment for a press, and it would be suited to any size or quality of paper. If the machine is to be adapted to the press, this would seem to be the ideal principle; whereas, if the press is to be adapted to the feeding apparatus, nothing can be better than the rotary web press combination principle.

For small job and platen presses the Kidder principle of feeding from the roll has held its own for a long time, and meets the wants of a large class of work. It is the natural method for a job press, drawing the paper out as wanted and cutting it off after printing. But for small work that cannot be fed from the roll, because the stock is necessarily cut up before printing, as in the case of envelopes, orders of dance, etc., there is a field for a feeding device to be attached to the ordinary jobber. The card drop was a step in this direction, but never being in much demand, the inventors seem to have dropped the whole matter, until lately, when some new devices have appeared in the Patent Office. There are several ways in which a platen jobber can be built



Photo by Steckel, Los Angeles, Cal.
"A HAPPY NEW YEAR."

to feed and deliver its sheet. It may have a four-sided platen, which rotates on an axle, and takes the sheet from a feed table with grippers, as does the cylinder of a cylinder press. It may carry the sheet in on a frame, after the fashion of the old Adams, or it may be provided with a cylinder in place of a platen, and work much like a miniature cylinder press. All of these arrangements are possible, and all of them have some

advantages and some objections. One of these days we shall see something of the sort in the market, and printers will be glad to buy it.

The trade is ripe for more perfect feeding mechanisms, and the sooner they come out the better. This is the age of improved machinery and especially of automatic machinery, and the nearer automatic printing presses become the better for the future of the trade.

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. IV.—BY F. HORACE TEALL.

AMONG the erroneous assertions that have been made about words, the following, from Trench's "Select Glossary of English Words used formerly in senses different from their present," is one of the queerest: "With the exception of the one phrase 'heir apparent,' meaning heir evident, manifest, undoubted, we do not any longer employ 'apparent' for that which appears because it is, but always either for that which appears and is not, or for that which appears, leaving in doubt whether it is or no." The word has never really lost its literal meaning, though another writer says it is "in dispute." An heir apparent is not simply evident, manifest, or undoubted, for any and every true heir is so; "heir apparent" means the heir whose priority of inheritance is apparent, or recognized legally, as certain at the time, but often liable to supersedure, as in case of one who is heir apparent though not of the first relationship, and whose claim is nullified if a direct heir is born. Thus, Trench's one instance of the survival of the original sense of the word "apparent" is shown really to embody the idea of mere appearance, and not to be positive beyond change, whereas the absolute sense of physical appearance is still, as it always has been, a matter of every-day expression, as in saying that on nearer approach to scenery its beauty becomes more apparent, meaning simply that it is seen more clearly. As the commonest use of the word implies doubt, however, perfect clearness of expression demands that in the absolute sense "apparent" shall have context that fixes it beyond question.

Many words may truly be said to be synonymous with "apparent," in that they may be defined similarly, yet it is seldom true that any one of them expresses exactly the same meaning that any other would if substituted. We may speak of an apparent, an evident, a manifest, or an obvious intention. In calling it apparent, we should mean that it appears to be what is intended, but may not be; if we say evident, it should be one that shows out plainly, leaving no reason for doubt after it is once perceived; if manifest, a little more easily perceived, as if made evident by being thrust upon our observation; if obvious, still more forcibly shown, as if standing before us and demanding recognition.

"Appreciate," in the sense "rise or increase in value," is said to be indefensible, very improper, and undesirable, "because," as Webster's International Dictionary says, "'rise' sufficiently expresses the idea, and 'appreciate' has its own distinctive meaning, which ought not to be confused with one so entirely different." In the Webster Unabridged the same reason is given for considering the use undesirable, but it is said that the other meaning "ought not to be encroached upon by one so entirely diverse." But the meaning objected to is strictly etymological as to the sense of the word's elements, and the other meaning cannot be confused with it or encroached upon by it. Moreover, the word in such use is the only possible etymological opposite of



Photo by Vernon Royle.

CLINTON FALLS, NEAR NEWFOUNDLAND, NEW JERSEY.

"depreciate," meaning to become of less value, to which the purists have not objected.

Three words very much confused in use are "apt," "liable," and "likely." All are frequently misused, and even in some books written for the sole purpose of warning against misuse of words. Richard Grant White says the proper meaning of "apt" is "almost impossible to express by definition or periphrasis," and there is good defence for this opinion in the fact that no dictionary does differentiate it clearly from the other two words in definition. A person is apt to do that toward which he is strongly inclined; he is likely to do what commends itself to him or is forced upon him; he is

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liable to unfavorable experience, not to "do" anything, as "liable" is a passive word, not active. White says, "A man may be liable to catch the plague or to fall in love, and yet not be apt to do either"; and he says wrongly. A man exposed to infection would be likely to suffer, liable to disease, but not apt to leave himself liable if he could escape, unless he stayed professionally or charitably. "Apt" in such connection should always imply personal inclination or tendency; for merely probable choice or experience "likely" is the right word.

Dean Alford says, in his "Plea for the Queen's English," that "We say, 'One way of speaking is as good as the other'; but when we deny the proposition we are obliged to say, 'One way of speaking is not so good as the other.' 'So' cannot be used in the affirmative proposition, or 'as' in the negative." Some other writers state the same difference between these words, but many high authorities are against it, or at least leave the distinction open to choice. Webster has as an example, "Give us such things as you please, so long as you please, or as long as you please," thus indicating no choice. Dr. J. A. H. Murray's dictionary seems to prefer the distinction, having as examples "as bright as gold," and "not so bright as gold." The Century Dictionary makes no note of choice between affirmative and negative, and gives many quotations from famous writers with "so" in affirmative clauses, evidently distinguishing only between the senses of the words. The Standard Dictionary has a paragraph in its "Faulty Diction" department that is too long to quote entire, but is very clear and accurate. Here we are told that in the questions, "Is John as old as James?" and "Is your uncle so old as my father?" different impressions are conveyed, the second question implying considerable age, and the first having no such implication. Worcester does not consider the expressions with reference to direct distinction, merely defining the two words in their respective places and giving a few quotations. The restriction of "as" to affirmative sentences and of "so" to negative sentences does not seem to be absolute, either through the support of lexicographic or grammatical authority or through that of usage.

William Mathews, who wrote a book entitled "Words; their Use and their Abuse," is quoted as saying, "Words have a potency of association aside from their significance as representative signs," and is said to have misused "aside" in place of "apart." Such use of "aside" is said by some to be an Americanism, and one writer says it is "unknown in correct and classical English." The Century Dictionary says it is nearly or quite peculiar to the United States, and the Standard calls it an Americanism. The other dictionaries do not notice it as a distinct use, and treat the two words as exact synonyms. Mathews's use of "aside" is by no means really erroneous, but "apart" in its stead could not be challenged, and for this reason is preferable. Bardeen's "Verbal Pitfalls" has a good example of substitution of "apart" for "aside," as follows: "On the other hand, 'May I take you apart for a moment?' asks a gentleman of another. 'Certainly, sir, if you will promise to put me together again.'" Of course the intention was to take him aside.

Although some purists tell us that "at auction" is indefensible, we have proof that it is defensible in the following, from the Standard Dictionary: "In England things are usually said to be sold by auction, and put up to auction; in the United States they are said to be put up or sold at auction. 'By auction' regards the auction as the agency or method by which sale is effected; 'at auction,' as the occasion or place of sale." In this case the American usage is at least as good as the British. One argument in its favor may be found in the fact that goods are always said to be bought at auction, not by auction, and we need not distinguish between buying and selling by using different prepositions.

One of the most persistent erroneous uses of words is that of "avocation" for vocation. One's vocation is his regular calling, business or professional employment, and his avocation is something else that he does habitually. An avocation may be pursued for income or for pleasure, but on adoption as the principal means of earning it becomes a vocation. The two words are clearly distinguished in every dictionary, by definition, and the distinction is emphasized in all books on diction, there is no reason why they should be confused in literature.

Alfred Ayres, in his book "The Verbalist," says that "avoid" is often misused in the sense of prevent or hinder, thus: "There shall be no cause of complaint if I can avoid it." But in the sentence quoted the meaning does not seem to be that of prevent or hinder. What is meant seems better explained by supposing an ellipsis; as, "if I can avoid giving or making it." A more frequent expression is, "if I can help it." Of all possible expressions, "avoid it" seems best.

(To be continued.)



A New Bookseller's Trade-Mark.
Designed by T. B. Hapgood, Jr.

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The object of an advertisement is to be read. Every consideration should give way to this. The type, the style used, all should be in the direction of allowing the advertisement to be read as easily as possible.—*Printers' Ink.*



Photo by John H. Tarbell, Asheville, N. C.

"NOW I LAY ME."



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, Editor.

Published Monthly by

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George E. Lincoln, Manager.

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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

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A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.

THE INLAND PRINTER SPECIMEN EXCHANGE.

PRINTERS, from the time of Gutenberg, have always been eager for the privilege of examining good specimens of the art preservative, and of late days it has become very manifest that some cheap and practical method should be devised whereby the printers throughout the country could have access to specimens of printing of approved workmanship. The Inland Printer has therefore devised a plan which appears to be simple enough, provided the printers who desire the service live up to the few conditions imposed. It must be borne in mind at the outset that the exchange is in an experimental stage, and that it must be tried in a limited field in a tentative way before its application can be extended. The work will be in charge of Mr. Ed S. Ralph, the editor of the department of job criticism. It is designed to procure and arrange a suitable case in which will be deposited specimens of jobwork received from subscribers, all properly subdivided and labeled. The specimens criticised by Mr. Ralph will also be deposited in the case and notation made of the number of The Inland Printer in which the criticism appeared. It will be necessary, therefore, that each person into whose hand the case may come shall use due care to preserve its arrangement. Suitable rules and regulations for the guidance of subscribers will be given with the case. The conditions upon which this exchange will be furnished are that each subscriber shall send to Mr. Ralph within the next month — that is, before February 1 — six specimens of his work with an application for the service. The case will be sent by express and the charges will be collected from the recipient, who will retain it one week (six days) and express it to the address following his own name, on a list supplied with the case, taking a receipt therefor, and mailing the same promptly to Mr. Ed S. Ralph, the Winters Company, Springfield, Ohio. Failure to fulfill any of these conditions will entail loss of the service. No correspondence relating to this department will be answered by letter, but all matters will be attended to through the columns of The Inland Printer. But one case will be sent out in the immediate future. In what State it will circulate will depend on the number of applications received for the service. After the success of the plan is proven, the classes of subscribers will be divided, and those whose specimens are of an educational value will receive the service free on payment of express charges, and those whose specimens are of negative value as an educational influence will be assessed a nominal sum. Promptness of application for the service will enable the plan to be matured at an early date. Applications from printers with an established business will be duly filed, but applications from other than these must be properly indorsed by some responsible person before they will be considered. It is desired to make this department run itself practically, in order that the exchange may be within the reach of all. The assessment for the second class members will be nominal, to cover the expense of running the department. Get your name filed at once.

THE WORKMAN'S VIEWS VERSUS THE EMPLOYER'S VIEWS.

TODAY we have all sorts of "organs" devoted to a variety of interests supposedly, but it is frequently the case that these publications are by force of circumstances compelled to advocate one interest only from a partisan point of view, with the result that it circulates only among those who approve of the views expressed. While THE INLAND PRINTER, in common with another esteemed contemporary, has endeavored to maintain an impartial attitude and to give all a fair hearing, the management has felt that the economic questions before the printing trade should be given a little wider consideration in these pages, and that each side should be heard on its merits. With this object there is commenced in this number two departments, both under the management of capable men of broad views and full knowledge of the economic conditions of which they write. One gives the employer's views, the other gives the workman's. The widest latitude will be given these gentlemen to present their case. They may criticise each other, and the interested reader may give his voice to the side he thinks in the right. There will be no personalities of an objectionable kind, but it is expected that a strong light will be thrown on the problems of the employer and of the workman from contrasting sources to the benefit of the trade and to the interest of the average reader.

MACHINE OPERATORS AND PRINTERS.

THE late Charles A. Dana, of the New York *Sun*, said, in a lecture on journalism, that he knew of no kind of knowledge that is out of place in the editorial room. This dictum may, with some limitations, be extended to the mechanical department of newspaper making. The machine operator under the new régime, for instance, will find it of the greatest possible advantage to him to know all that he can learn about the nature and habits of the quasi-intelligent instrument by which he earns his daily bread. The operator who can attend to his machine enjoys a great advantage over one whose whole ambition has been limited to making for himself a record as a "swift," and this advantage will grow greater as time passes. There are now frequent demands for operators who are capable of taking care of small plants. This demand will increase, and the "all-round" operator will enjoy all the advantages possessed in former years by his analogue under the old dispensation. It remains true in this case, as in so many others, that "the race is not always to the swift." It behooves the ambitious operator, therefore, to use his eyes and his brains, as well as his fingers, and to lose no opportunity of acquainting himself with all the workings of his machine.

Another sort of knowledge which the operator will not find amiss is a knowledge of the printing business in the old sense of the word. It is true that there are not many today at work on the machine who are altogether devoid of any knowledge of typesetting. We have heard of one, a good operator, too, who on being called from his machine to help in the ad. department of one of the metropolitan dailies, confessed that he did "not know the boxes." Such cases are rare, however, though we think they will not be so infrequent in the course of a few years more. But many — perhaps a majority—of the men who are operating machines today are young men who, previous to their learning the new way, had not sufficient experience to make themselves masters of the art in the old sense. And things have not yet reached that stage where the compositor can be dispensed with entirely. The man who can leave his machine and set an ad. in a tasty manner in a reasonable length of time, or do good work on display heads, will in newspaper work have a very appreciable advantage over one who is nonplused the moment he is taken from his keyboard. And this advantage will grow greater as in the course of time the old-fashioned compositors disappear, and the man who is a real all-round printer-operator will find his services in demand wherever he goes.

Of course, it goes without saying, that a little acquaintance with the rules of grammar and the meanings of words will be found useful. In the old days this was considered a *sine qua non*, but long before the introduction of the machine the literary tradition had become a vanishing force among the disciples of the art preservative. And certainly the introduction of the new invention, with all its advantages, has not had a tendency to improvement in this respect. Even in the best appearing of our journals at the present time there is scarcely an issue which does not contain "bulls" which would have evoked eternal pandemonium in the composing rooms of former days. But it must be considered that this is a transition period in the history of the trade, and the time will come, and may be nearer at hand than is suspected by the careless enunciators of the theory that "everything goes now," when that theory will be sternly frowned upon, and those who illustrate it by their practice will find themselves relegated to the company of the "sawdust printer." The machine operator of the future will find use for all the old learning, as well as the new lights of the latter dispensation. In fact, he will find that there is precious little knowledge which may not sooner or later do him yeoman's service.

DIRECT-CONNECTED ELECTRIC MOTORS.

IT seems but yesterday that poets and orators were celebrating the glories of this as the "Age of Steam," but already that phrase has ceased to be truly descriptive of the time in which we live. Great indeed have been the services of steam to man, but its triumphs are coming to be considered almost commonplace when compared with the results of the recent applications of the marvelous nature-force known as electricity. It would "keep one guessing" to say in what direction this power may be next directed, when we read in the same number of the *Electrical Review* a description of an electric launch with the speed of

twelve miles an hour, and of an electric kitchen in which a pie is baked in nine minutes.

As was to have been expected, printers have not been the last to avail themselves of the advantages which recent discoveries by the students of electric science have placed at the disposition of industrial enterprise.

The advantage is obvious of a system which renders it possible to locate presses and other printing machinery in any part of an establishment, exclusive of line shafting, and also to run any one press at any time independent of the others. With presses equipped with direct-connected motors, each can be run at any hour of the day or night, with an expense of power proportionate to the work done, instead of that requisite for running a boiler, engine and heavy friction load of shafting and belting.

What such a saving amounts to may be judged by an estimate made by Professor Benjamin, of the Case School of Applied Science, of Cleveland, Ohio. In sixteen establishments whose plants Professor Benjamin tested, there was developed 1808 horse-power, and of this 979 horse-power, or 51 per cent, was expended in driving the shafts, pulleys and countershafts, while all the machines were idle. There are cases on record in which the loss of power in transmission from engines to machines, through belts, is much higher even than this — ranging from 80 to 93 per cent of the total power generated.

So direct an appeal to economy as is made by such facts as these, has a strong tendency to increase the already rapid process of installation of electric power plants.

Another great advantage of direct-connected motor to the press or other machine is that an accident to the power does not affect the whole plant, as the breaking of a belt or the main shaft causes a complete shut down until repaired. And this by no means infrequent occurrence very often assumes the proportions of a real catastrophe.

That the great advantages in point of economy, convenience and reliability afforded by electric motors are appreciated by the progressive printers of the country, is very clearly evidenced by the extent to which they are already employed in working all kinds of printing machinery. Composing machines, job, cylinder and web presses, folding machines, cutting machines — in fact, almost every kind of machine used in printing and its allied trades can now be driven by the direct-connected motor.

The benefits to be obtained from the employment of this source of power in printing offices are so obvious that its use would doubtless be the rule were it not for the fact that but few purchasers of printing machinery are aware that this appliance can be obtained with but slight expense and no loss of time when they are making their purchases.

But the "Age of Steam" is rapidly becoming the Age of Electricity, and even as the "nimble-fingered compositor" of the past has been forced to give way to the marvelous genius of Mergenthaler and his compeers, the time seems not far distant when steam shall be displaced, at least so far as the running of printing machinery is concerned, by the direct-connected electric motor.

THE UNITED STATES IN THE ADVERTISING FIELD.

UNDER the influence of the Director of the Bureau of American Republics, the Government of the United States has entered into competition with private enterprise as a seeker of advertising patronage. This Bureau represents the "International Union of American Republics, for the Prompt Collection and Distribution of Commercial Information," established as a result of the International American Conference held in Washington in 1890. On the establishment of the Bureau, which was placed under the supervision of the Secretary of State, it was stipulated that the total expense of its maintenance should not exceed the sum of $36,000 a year, to be divided among the members of the International Union proportionately to their population, the share of our Government being fixed at $18,806. The Government of the United States was requested to advance annually the sum of $36,000, assessing the other governments which were parties to the Union according to a table of estimates prepared at the time of the establishment of the Bureau. In addition to the regular appropriation, the Secretary of State, acting on the recommendation of the Director of the Bureau, applied for and obtained an additional appropriation of several thousand dollars to defray the expense incidental to the publication of a "Code of Nomenclature," a compilation of commercial terms used in trade between this and other American republics, which was printed in English, French, Spanish and Portuguese. It is said that about the only service the Bureau has rendered in return for the money expended on it has consisted in the periodical publication of bulletins and various reports in reference to the commerce and resources of the different American republics. As the major portion of this information is drawn from reports furnished by our regular diplomatic and consular agents, and is accessible in the publications of the Bureau of Foreign Commerce, it will be seen that the services of the Bureau of American Republics are of no very extraordinary value. In addition to this, many of the republics forming the Union have been far from prompt in paying their share of the $36,000 yearly requisite for the maintenance of the Bureau. Under these circumstances it is not to be wondered at that some of our lawmakers at Washington have come to think that in this case the United States was paying altogether too dear for the service, and that each succeeding year Congress has shown a more marked reluctance to make the appropriations asked for the Bureau. In view of this spirit of economy on the part of the purse-holding power, the Director of the Bureau was last year inspired with the idea of presenting the Government of the United States to its citizens in

the novel and undignified rôle of a "solicitor" for advertisements. With the permission of the Secretary of State he decided that paid advertisements, solicited from the various business interests of the country, should be inserted in the *Monthly Bulletin* and *Commercial Directory* issued by the Bureau. In pursuance of this policy the country has been flooded with circulars soliciting names and advertisements from merchants and others. Rightly considered, it cannot but be painful to every good citizen, who would wish above all things to respect the Government of his country, to see that Government, through one of its official representatives, holding out the inducement of a quasi indorsement of "the high standing of the advertiser for fair dealing and entire pecuniary and business responsibility."

This new candidate for the favors of the advertising public, besides having all its publications printed free at the Government Printing Office, enjoys also the great advantage of the "franking" privilege. By the use of this privilege, the Bureau now proposes to circulate free through the mails more than 1,000,000 volumes, aggregating many hundred tons, and representing a loss to the Government in postage of something like $65,000. And this at the time when the head of the postal department is lamenting over the loss in revenue entailed on that service by the cost of transmitting second-class mail matter. A former postmaster-general has already held that "the Bureau of American Republics has no authority in law to circulate either the *Monthly Bulletin*, which is subscribed for and contains paid advertisements, or circulars or letters seeking advertisements for the *Bulletin* free in the mails under cover of the penalty envelope." It might be well that Postmaster-General Gary, in his search for means to put an end to postal deficits, should turn his attention to this gross abuse of the "franking" privilege by the Bureau of American Republics.

The head of the Bureau seems to have assumed that those most interested would view with indifference this invasion of their rights by a competitor enjoying such great and inequitable advantages as are given by free paper, free printing, and free use of the mails. In a document recently issued, it was stated that since the notice of the book and the solicitation of advertisements had been made public, no formal or official protest against the course of the Bureau in this respect had been made by the trade papers. But action taken at a meeting of representatives of those publications held in New York, on December 3 last, sufficiently proves the sentiment of the trade press in this matter. At this meeting protests in writing were produced from seventy of the leading trade papers, all uniting in the contention that the Bureau had on this subject exceeded its authority. The president of the American Trade Press Association, Mr. E. C. Brown, of the *Progressive Age*, stated in forcible terms the injustice of subjecting the private publisher to a competition for business with a Government dependency which pays nothing for paper, printing or binding, and transmits its publications through the mails free of postage. The following resolutions, preceded by a clear and strong statement of the conditions complained of, were unanimously adopted by the meeting :

Resolved, That the course and practice of the Bureau of American Republics involves invasion of the rights of citizens, and an unwarrantable use of the public money, and that it is in derogation of the dignity of the Government and of the people of the United States.

Resolved, That the Secretary of State be, and hereby is, respectfully requested to order the immediate discontinuance of the solicitation or acceptance of paid advertisements for insertion in the publications of the Bureau of American Republics, or of any other Bureau within his control.

This action is entirely in the right direction, and it is to be hoped that this and similar expressions of opinion from all interested in the matter may have their due effect in putting a stop to these practices, humiliating to the Government and unjust to the citizen. Besides the injustice to the publisher whose business is interfered with by this Government competition, there is that to the non-advertising merchant or other business man who by the scheme of the directory is discriminated against by the quasi governmental indorsement of the rival, worthy or unworthy, who pays $5 to the Bureau of American Republics for this advantage. If this bureau is permitted to continue this advertising scheme, the evil example will infect other departments, and it may not be long until all the Government publications become advertising media, injurious to the business of private publishers and lowering the dignity of our Government in the eyes of foreign peoples and of our own citizens.

After all, the Bureau of American Republics seems to be but little more than a fifth wheel on the chariot of commercial progress. As has been said before, about all the information contained in its bulletins and reports is covered by the reports of the diplomatic and consular service, and where these are silent the many excellent trade journals of the country would render the loss entailed by the suspension of the bureau's reports one to be borne by the business community with great equanimity. And if the Bureau of American Republics cannot be conducted successfully without the United States Government being forced to pose as an advertisement solicitor, in the name of national dignity let the Bureau of the American Republics be wound up as soon as possible.

THE CHRISTMAS INLAND PRINTER.

THE December issue of THE INLAND PRINTER was greeted with a most hearty and enthusiastic reception, and words of praise poured in upon the publishers shortly after it had been received by its many readers. The edition is now about exhausted, and those wishing to secure a copy should place order at once.

No issue of THE INLAND PRINTER during 1898 will be less than 15,000 copies, and at the rate the list is growing there is no question about a wonderful addition being made to its circulation in that time.

Written for THE INLAND PRINTER.

ELECTROTYPING—AGITATION OF BATHS.

NO. VIII.—BY C. S. PARTRIDGE.

THE continuous agitation of the copper bath is of great advantage to the electrotyper, particularly when rapid deposition is desired. The copper is more evenly deposited and of better quality, the formation of gas bubbles and also of nodules and excrescences is largely prevented, while the annoying streaks which sometimes appear on the deposit, usually as the result of an excess of metal in the solution, are seldom or never seen in an agitated bath. But the principal advantage may be found in the fact that much higher current densities may be utilized, resulting in a corresponding increased rate of deposition. With a quiescent solution the quantity of current which may be employed is limited to about 18 or 20 amperes per square foot; any excess of this quantity usually results in a deposit, dark red or black in color, and rotten, porous or granular in texture. But in an agitated bath these defects disappear. The copper becomes lighter in color, and tough and ductile in character, and these conditions

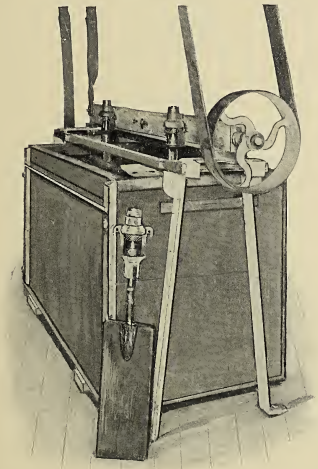


FIG. 5.

will not change materially even when the current density is increased to 35 or 40 amperes per square foot.

A quiescent solution is seldom of equal density throughout. The heavier portions settle to the bottom of the vat and the lighter portions rise to the top, and while the density of the bath may be temporarily equalized by occasional stirring, there is a continual tendency to separation. The evils resulting from this lack of homogeneity have been described in a previous chapter, and the remedy for these evils is continuous agitation. There are various methods by which this object may be accomplished. A small propeller may be operated

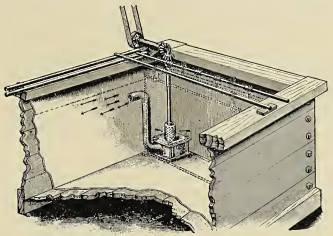


FIG. 6.

near the bottom at one end of the vat, or, where several vats are employed, they may be arranged in steps and the solution permitted to flow through a connecting pipe from the upper vat to the next lower vat, and so on through the series.

Fig. 5 shows a depositing vat arranged for working by the Englehard process. For electrotyping, the anodes used are about 7 inches wide and 1½ inches thick, the length being as may be needed for the work in hand. They are mounted on spindles as shown, and by suitable arrangement are rotated by power while the battery is in action, the usual rate of speed being about fifty revolutions per minute. The agitation of the solution insures thorough mixture and uniform density; friction between the solution and the moving anode clears its surface of foreign matter and facilitates its rapid dissolution. This also permits the employment of much greater electrical energy than in vats as ordinarily worked—in fact, quite beyond the capacity of nearly every plating dynamo in use. The inventor claims a current of 6 or more volts per vat, and 75 to 100 amperes per square foot of cathode may be used without the least indication of burning the deposit, which is of finer quality than that usually made in the old way, and the quantity of metal thrown down is fully twice as much in a given time.

The Dunton method for producing a circulation in the solution is illustrated in Fig. 6. A small centrifugal pump, with a capacity of about 40 gallons per minute, rests on the bottom of one corner of the vat. The solution is drawn in through a strainer at a point over the center of the wheel, near the bottom of the vat, and discharged near the surface. In this manner the heavier liquid is lifted, and by the force of its discharge a circular motion is imparted to the whole body. It is forced toward the end of the tub, which glances it across, down the other side, some passing between the anodes and cathodes, across the opposite end to a point nearly over the pump. The pump occupies an

area 6½ inches square by 4 inches high, and is constructed entirely of lead and hard rubber. Above the solution the shaft ends in a length of hardened steel tubing, which runs in the upper bearing and carries the driving gear. The two lower bearings, under the solution, consist of flint glass bushings pressed into hard rubber jackets, then forced into the sleeves provided at the top and bottom of the pump casing.

Fig. 7 illustrates the Leetham apparatus, which is particularly suitable for electrotyping solutions. Agitation is effected by air compressed in a reservoir by a small double-acting pump. The air is forced into the baths through perforated lead pipes which lie on the bottom of the vats, where they are entirely out of the way of the work.

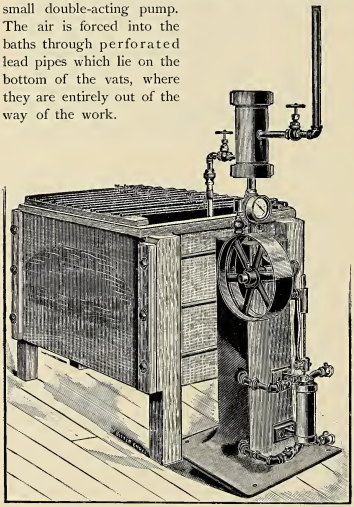


FIG. 7.

The perforations in the pipes are only about one inch apart, which insures thorough circulation of the solution between the anodes and cathodes.

The pressure is regulated by valves, and the agitation may therefore be made more or less violent at the pleasure of the operator. On top of the air reservoir and connected with it is a condensing chamber through which the air passes before it is admitted to the vat. The condensing chamber is provided with an inlet for steam. When it is desired to increase the temperature of the bath or increase its contents of water, steam is admitted to the chamber, where it is condensed, and is then conveyed to the solution through the air pipes. This device therefore provides a means for heating the solution and supplying it with distilled water as well as agitating it. Another obvious advantage of this apparatus is that one machine will agitate the contents of several vats.

(*To be continued.*)

Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.*

NO. IX.—BY ERNEST KNAUFFT,

Editor of the *Art Student* and Director of the Chautauqua Society of Fine Arts.

LET us resume the subject of Chapter VIII. We give a fine drawing of an old man's head by Knaus, and we will ask you to look at it and see if you cannot realize two things about it—first, that no matter how many lines there may be upon the hat, which make it look battered and different in texture from a new silk hat, it was first drawn as was the Dagnan-Bouveret given in the last chapter; secondly, do you notice the oblique naso-labial line, which we spoke of in connection with the Gaillard and Watts? and do you realize one of two things from this also, that, either this line in the original drawing ran up to the wing of the nose but was lost in the several engravings, or else the artist wished to indicate that his model was not a very old man, and he did not make the line very strong in that place? If so, you have learned some important principles that will help you in drawing, for you will be able to sketch any hat you wish to draw by the same process that the best artists employ. Again, you will be able to use proper judgment in introducing the lines into a face. If, for example, you were copying, in pen-and-ink, chalk-plate or wood engraving, from some half-obliterated etching or from some faded daguerreotype, an old man's head like the Knaus, you would have the knowledge back of you that would permit you to draw in the naso-labial with proper accentuation. If you knew the original was a centenarian you would most certainly continue the line up to the wing of the nose and draw it continuously without a break; or if he were but a sexagenarian of whom the biographical dictionaries said "he carried his years lightly," you might purposely break this line as in the Knaus.

So far, so good. And now for some other lines in the face. At the base of the nose we have the shadow of the nostril, and the curved portion of the nose around it called the wing of the nose; these are nearly always introduced into drawings. In the Knaus they are very happily drawn. Revert to the illustrations of the last chapter, and see if you can find them. In the Marchand and Gaillard they are represented by modeling rather than lines, but they are outlined in the Dagnan-Bouveret and the Watts, the former being in pencil. We notice that one of these objects is grayer than the other; which is it? It is the naso-labial line, and the shadow of the nostril is much the darker. The same effect is got in the Watts by using a fine line for the naso-labial line and a thicker line, or a blot, for the nostril. If, therefore, you were drawing the Gaillard in line, can you not realize that you would approximate the effect of our half-tone by making the outline of the wing of the nose the lightest of your lines, the naso-labial line darker, and the shadow of the nostril the darkest of the three? This order can usually be followed in drawing an old person, and in

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almost every case (young or old) the nostril shadow is the darker of the three lines mentioned. In regard to the nostril being sometimes a line and sometimes a blot, the difference lies in the character of the original; with some persons the nostril is very straight and little of the inside of the nose shows. This was evidently the case in the Knaus original, so the artist uses a line and nothing more for the nostril (you will, however, not fail to note the subtlety of the artist's touch, which gives us



OLD MAN'S HEAD.
Crayon Drawing by Ludwig Knaus.

a strongly marked line for the nostril, but a more delicate line for the wing of the nose). In the Dagnan-Bouveret, however, the nostril goes up at quite an angle, exposing much more of the inside of the nose than in the Knaus; therefore, were you rendering this drawing in pen-and-ink, you could use a blot in the nostril similar in heaviness to that in the Watts portrait on page 298.

We should advise you, by the way, in following these chapters, to make tracings of all our half-tone cuts and render them in pen-line like the Watts; this will help you immensely to understand an analyzation of them.

(To be continued.)

4–4

HOW WILLIAM MORRIS BECAME A PRINTER.

WALTER CRANE, the eminent English artist, who was a warm friend and close associate of William Morris, has written for *Scribner's Magazine* an appreciative review of his labors to develop the art side of many crafts. In this article are told the events which led the great artist and socialist to attempt the revival of the craft of the printer and its pursuit as an art. After describing the exquisite manuscripts that Morris wrote out and illuminated with his own hand, Mr. Crane gives the following account of the steps that led to the founding of the Kelmscott Press and to the renaissance of printing that followed on its heels:

"I recall the time when the project was first discussed. It was in the autumn of 1889. It was the year of an art congress at Edinburgh, held under the auspices of the National Association for the Advancement of Art. Some of us afterward went over to Glasgow to lecture; and a small group, of which Morris was one, found themselves at the Central Station Hotel together. It was here that William Morris spoke of his new scheme, his mind being evidently centered upon it. Mr. Emery Walker was there, and was his constant and faithful helper in all the technicalities of the printers' craft; Mr. Cobden-Sanderson, also, who may be said to have introduced a new epoch in bookbinding, and whose name was often associated with Morris as binder of some of his books.

"Morris took up the craft of printing with characteristic thoroughness. He began at the beginning and went into the paper question, informing himself as to the best materials and methods, and learning to make a sheet of paper himself. The Kelmscott Press paper is made by hand, of fine, white linen rags only, and is not touched with chemicals. It has the toughness and something of the quality of fine Whitman drawing paper.

"When he set to work to design his types he obtained enlarged photographs of some of the finest specimens of both Gothic and Roman from the books of the early printers, chiefly of Bâle and Venice. He studied and compared these, and as the result of his analysis designed two or three different kinds of type for his press, beginning with the "Golden" type, which might be described as a Roman type under Gothic influence, and developing the more frankly Gothic forms known as the "Troy" and the "Chaucer" types. He also used Roman capitals founded upon the best forms of the early Italian printers. Morris was wont to say that he considered the glory of the Roman alphabet was in its capitals, but the glory of the Gothic alphabet was in its lower-case letters.

"He was asked why he did not use types after the style of the lettering in some of his title-pages, but he said this would not be reasonable, as the lettering of the titles was specially designed to fit into the given spaces, and could not be used as movable type.

"The initial letters are Gothic in feeling, and form agreeably bold quantities in black and white in relation to the close and rich matter of the type, which is still further relieved occasionally by floral displays in bold open line upon the inner margins, while when wood-cut pictures are used they were led up to by rich borderings.

"The margins of the title and opening chapter which faced it are occupied by richly designed broad borders of floral arabesques upon flat grounds, the lettering of the title forming an essential part of the ornamental effect, and often placed upon a mat of lighter, more open arabesque, in contrast to the heavy quantities of the solid border.

"The Kelmscott Chaucer is the monumental work of Morris' press, and the border designs, made especially for this volume, surpass in richness and sumptuousness all his others, and fitly frame the wood cuts after the designs of Sir Edward Burne-Jones."

Mr. Crane adds that the designing of nearly all the arabesque borders and initial letters was by Morris himself.



"PEACE FOR HER."

From painting by W. Beauquesne.

Specimen half-tone engraving,
SANDERS ENGRAVING COMPANY,
St. Louis, Mo.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

A SUGGESTION TO PRESS BUILDERS.

To the Editor: PETERSBURG, MICH., Dec. 1, 1897.

I have used O. S. Gordon presses almost exclusively for the past fifteen years, but have one fault to find with them. It is not a fault that in the least affects the quality of printing, but is one that tries a man's muscle. I refer to the inconvenience of placing in position and the taking off of heavy forms. My suggestion would be that on all quarter-medium and larger sizes the feed-table be so attached as to be easily taken off or swung out of the way, thus allowing a man to stand close to the platen while putting on or taking off a form. This could be done for only a few dimes and would surely please printers.

A. P. FALING.

TRADE IN TORONTO.

To the Editor: TORONTO, CANADA, December 13, 1897.

The keen competition in the printing business in this city has resulted, as it too often does, in a cutting of prices. The factors which brought about these results were various. In the first place, there is an unusually large number of printing houses here, and although work has been brisk recently, several especially large orders having been placed during the last month, there has been hardly enough for all. The natural result has been cutting of rates to get business. It is understood, however, that some of the big firms, realizing that they are injuring themselves, have come to a tacit understanding that such cutting shall be stopped.

Orders for small jobs, such as programmes, invitations, tickets and the like, are being placed by the hundred, and there is every prospect that trade during the next month will be excellent.

The affairs of Arbuthnot Brothers are in an unsettled condition as yet. They expect to make some arrangement with their creditors soon. Their offer of 25 cents on the dollar has been refused. It is thought that they may make a better offer, and if it is accepted will undoubtedly continue the business. The Murray Printing Company have recently secured several large contracts from some of the patent medicine concerns. They have turned out some almanacs and in addition are handling the illustrated portion of the *Daily Globe*. Their work speaks for itself. The R. G. McLean Company report lots of orders and a full staff of employes. The Copp-Clark Company are making improvements in the equipment of their printing department. On account of the increase in their school-book work they have found it necessary to put in a double-double royal Optimus machine, on which they expect to run 1,900 an hour. Miln-Bingham Printing Company say that business is good with them. They show samples of very fine work in catalogues and half-tones. The old reliable firm, the Canada Presbyterian Company, have made some changes. Mr. Chris B. Robinson has taken entire charge of the printing department. He has added two neat looking publications to his list, both weekly papers, *College Topics* and *Varsity*. In general jobwork, Mr. Robinson reports business to be all he could wish. Hunter, Rose & Co. are making preparations to move to their new offices in the Temple building. They will have probably the finest pressroom in Canada. Times are all right with the *Monetary Times* and the proprietors manage to keep busy. The Bryant Press has added several new fonts of type and a couple of new presses to their already large equipment. They had to do it to take care of the increase in business. Some very handsome poster work is being turned out by Sheppard Brothers, the chief house in this vicinity for theatrical and poster work.

Mr. Patterson, of Miller & Richard, who has just returned from British Columbia, reports trade as brisk there. He has booked a large number of orders. Several presses are also to be sent to the far West early next year.

The Methodist Publishing Company have been turning out a large quantity of books during the last two months.

Altogether the trade is looking better than it has for the last three years, and consequently the printers are feeling cheerful.

JOHN WATSON.

WHAT IS A FAIR DAY'S WORK ON MAKE-UP?

To the Editor: CHICAGO, ILL., December 8, 1897.

During the time that I have been a reader of THE INLAND PRINTER, I do not remember of having ever seen what constitutes a fair day's work in make-up stated.

When I was a youngster barely out of time, I once answered an ad. calling for a first-class make-up, and called upon the company for a job. Being asked how many pages of novel work I could turn out, I was at a loss to reply, because I had never kept a record of my average and never had continuous work at that branch. Questioning in turn my would-be employer, I asked him how many pages he expected his make-up to handle, and was told—"With the aid of a boy to help set my heads and possibly help tie up my pages, 160 pages in a day of nine hours." This boy was to receive $6 per week; no other gauge than this had I for his ability. I was satisfied at that time, as I am now, that I could never average that number of pages per day, even on "novel" work. My definition of that class of work is this: Pages can run a line long or a line short of gauge whenever necessary; paragraphs can begin one line on bottom of page, and words can be divided from one page to another, no matter if half a word appear on the odd and the other half on the even. At the time I was given this idea, I imagined that Mr. Foreman was making sport of my youthfulness, not really desiring to hire me. Now, not knowing whether this is a standard or not, it has been my aim for the past few years, the opportunity presenting itself, to equal it; but my average is far below that, however, on a different grade of work. In my work I have followed H. O. Shepard's motto: "What is worth doing at all, is worth doing well," and the pages I make up at least conform to the general term, "bookwork"—that is to say, all chapter headings are sunk alike, are spaced alike, and all pages are of the same size, and words are not divisible from one page to another, as a general rule. This grade of work, ofttimes, of course, makes it necessary to gain and lose lines, and to run backward or forward in respacing lines to avoid divisions. On account of necessary rushes, even on monthly and quarterly journals, I sometimes am compelled to let certain of these features go, like, for example, beginning paragraphs on bottom of pages, and sometimes am forced to end a page with a colon (:), because the matter I handle is very often of a scientific character, full of mathematical formulas and tables, many half-tone cuts and diagrams, which are of necessity to be worked into the type in close proximity to their references. Now, I dare say, that my average on this class of work is sixty pages per day. This includes setting at least half that number of heads, sometimes all. Pages are tied up and placed on galleys, and proved by boy. In this office the make-up oversees the alterations—and the alterations ofttimes amount to more than the original cost of composition—and keeps a general eye on the boy who proves the galleys and another who has charge of the dead material. As I said before, not knowing what constitutes

an average day's work, I cannot say (or feel) that I have performed a day's work, and I should like to know if there is any standard in this regard?

As an example of what has been done in a "rush," I append the following: During one week in October, 1896, I made up four journals, one of 308 pages of text, including 18 pages of double-column bibliography, and 28 pages of ads. (some composed of 1¼-inch column ads.); another of 80 pages with text cuts; a reprint job with cuts, 42 pages; a cut form of a third journal, 16 pages, and a fourth journal of 80 pages—in all, 554 pages, or an average of 92 pages per day of ten hours.

June 9 and 10, 1897, a straight-matter job of 144 pages, and set title and copyright pages, in nine hours, or sixteen pages per hour.

December 4, 1897, one journal of 96 pages, containing one continuous report of 88 pages, in four hours and forty-five minutes; or about 20 pages per hour. Time does not include setting of heads.

The matter I usually make up is 11-point text, quotations in 10 or 9, footnotes in 8-point; notes immediately follow its reference, and average at least one to every page, with sometimes twenty on page, and, if short, are arranged in columns, two, three or four as case may be; each note as set is a line or more with figure reference, numbered from (1) on each page, and columned by make-up. The matter is leaded, sometimes with pieced leads; high leads (electrotype) abound quite profusely, and, as it seems to me, are placed in the very spots where they have to be changed to allow for printing from type. The size of text pages are 25 by 42 picas, and ad. pages 31 by 48 picas. The slugs under running heads are all pieced, and the heads are either 8 or 9 point italic caps, with 10 or 11 point roman figures. Slugs on bottom are full size.

C. M. Butler.

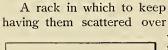
HOME-MADE DEVICES FOR THE OFFICE.

To the Editor: Bishop, Cal., November 21, 1897.

The printer of limited means usually avoids all items of outlay for new material until necessity or competition compels him to purchase, and even then he too often fails to invest wisely enough to get in sight of the dust of the procession. He will address his wrappers with a pen when a mailing machine would save him time and trouble. He will count out sheets from packages of stock, and lose enough time in a few months to buy a counting machine. He will go in the paths his fathers have trod in a hundred ways, when by subscribing for The Inland Printer he would learn something of practical value each time he read it. No other dollar ever looks so large to him as the one he sets aside for new material.

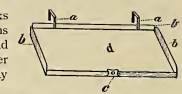
In many cases, however, the printer really wishes to be up to date, but cannot afford to get what he knows he should have. The country printer, especially, is proverbially and sadly impecunious. A little mechanical ingenuity rightly applied will go far toward lightening his burdens and improving the appearance and convenience of his office, at small cost. We use several home-made devices, and find them so convenient that, with permission of The Inland Printer, I will describe a few, in the hope that they may be of possible service to others.

A rack in which to keep sticks is easily made, and saves having them scattered over stones and cases. The one of which this sketch gives a top view is made of an inch-thick piece of tough wood. The slits are cut deep enough to let the bottom of a stick slide in easily. Nail a strip of board to the back (top, in diagram) by which to fasten the rack to the wall. If the slits are carefully cut and sticks put in or taken out with any reasonable care, there is little or no danger of the divisions between slits breaking.



We use a Washington press. Cold weather always made presswork hard, until we made a special ink box. This is of galvanized iron, with a double bottom, in which can be placed a gallon or two of hot water, and which is fixed to permit removal of the water when desired. This is a complete success and a trouble-saver.

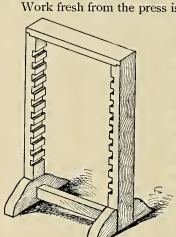
A tray for holding leader or sort boxes at the end of the case is more satisfactory than all the patent affairs for this purpose I have seen or tried. This sketch will give an idea of its construction:



a a represent steel hooks with an opening of three-fourths of an inch and an outside end an inch long, just fitting over end of case, and holding tray firmly.

b b b are brass strips rising three-fourths of an inch above the tray, and with the brass button *c* hold the box or drawer in place. *d*, the bottom or floor of the tray, is made of half-inch hardwood. The steel hooks have extensions under the tray, which are fastened by screws. The device may be made of any size to suit the leader boxes in use. Strong metal strips could be used for the whole thing, they being bent and riveted in the same general shape as shown. However made, this device will be found very convenient. Leaders are easily used from it, and no part of the case is covered.

Work fresh from the press is in many offices dried by being spread on cases, tables, or elsewhere in the shop, often to the hindrance of workmen, and the damage of the job. A home-made drying rack costs but little, occupies little space, and answers every purpose. The uprights and crosspieces of the one here sketched are made of 2 by 4 inch pine. The shelves used in it are laced with medium sized wire, running close enough together to prevent a common card dropping through. The frames of these shelves are made of pine strips, 1 by 2 inches.



The printer with spare coin can buy these labor-saving things, the stick rack and drying rack, anyway. The leader tray is original with us, as is also the ink box. They are all worth having, whether bought or made at home.

W. A. Chalfant.

THE NUDE IN ART.

Some of the readers of The Inland Printer are discussing the much-argued question of the nude in art. The Inland occasionally, or a little oftener, publishes pictures of nude representations of the human form divine, and some of its readers think such pictures "indecent." Others contend that as the pictures are published simply as specimens of the skill of the designer and engraver, there is nothing "indecent" about it. It appears to me that this is one of those cases in which the evil, if there be evil, lies not in the thing itself, but in the beholder of it. Ruskin was once asked by a woman—or should I say lady?—"Do you consider the nude in art obscene?" "No, madam," replied the plain-speaking artist-philosopher, "but your question is."—*Union Printer and American Craftsman.*

HE TOOK MORE.

"Only one!" he pleaded.

She looked at him in surprise.

"One little kiss," he persisted.

"Oh, all right," she replied carelessly. "If you're fool enough to start the press for a single impression, go ahead, but it doesn't seem to me it pays."—*Chicago Post.*

Written for THE INLAND PRINTER.

HAND-MADE POINTERS AND BORDERS.

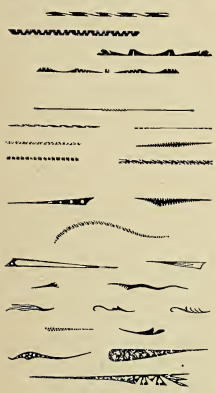
BY HENRY T. BOSSERT.

POINTERS are a great help to the job compositor in the embellishment of all classes of work, and particularly so in cases where unique effects are sought after; and thus the printer of today finds himself constantly utilizing every flourish at his command to get his handiwork to have that "out-of-the-ordinary," stylish look so much now in vogue.



I.—SHOE BOX LABEL.

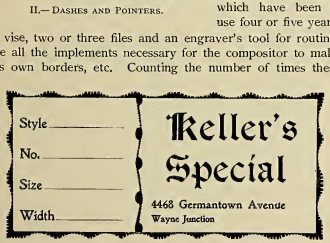
The same can be said with truthfulness in regard to dashes and borders. Dainty borders, odd-shaped dashes and unique pointers often form the basis of many quaint designs—the type matter, while being displayed in the proper manner and with a due sense of artistic composition, being set in faces that correspond with the flourishes used in the construction of the job.



While a good many printing offices have a large variety of these borders, pointers, etc., the vast majority are wanting in these "little helps" of the job printer, but he, with his skill and ingenuity, can readily find a way out of his dilemma by making his own flourishes out of brass rule—neat, odd or artistic, as he may desire—with very little effort.

Number II shows a number of these "helps," some of which have been in use four or five years. A vise, two or three files and an engraver's tool for routing, are all the implements necessary for the compositor to make his own borders, etc. Counting the number of times these flourishes may be used, they are very inexpensive, and to my mind no time—no matter how valuable—is wasted in their making.

II.—DASHES AND POINTERS.



III.—SHOE BOX LABEL.

Numbers I and III are shoe-box labels, and were printed in red ink on coated paper, and pasted on green boxes. The



IV.—CIRCULAR PAGE.

borders were made out of old, worn and battered rule, which could not have been utilized in any other manner, and now their usefulness in their new form has just begun.

Every printery has its dull season, and then is the time to prepare for the busy times. An hour or two spent in filing out



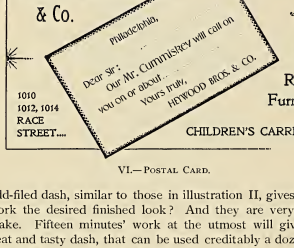
V.—ADVERTISEMENT PAGE.

an oddity in the shape of a pointer or a dash, or a dainty idea as a border from the odds and ends of old rule every office has lurking somewhere within its precincts, will repay you many times over within the next three or four months. Two or

more borders of 4½ by 7 inches in size are very handy in circular or catalogue work. Numbers IV and V are ideas in this respect. These borders have been used in all kinds of work many times over, and they will be used many times again.

Take Number IV as an example. The type matter in this job was small in quantity, and was the last page of a four-page circular, 8½ by 11 inches in size. Set it up in good style without the border and it will take, in an ordinary office, three hours or more. With the rule border already made it takes the compositor not more than two.

In regard to a dash. How many jobs are spoiled in setting by using either plain newspaper dashes or plain rules, when an



VI.—Postal Card.

odd-filed dash, similar to those in illustration II, gives to your work the desired finished look? And they are very easy to make. Fifteen minutes' work at the utmost will give you a neat and tasty dash, that can be used creditably a dozen times before it becomes unfit for further use.

Furthermore, in making your own dashes and pointers, you have a greater pride in the looks of the job in hand, and each flourish made is even better than the preceding one. Hand-made borders are not as stiff-looking as those furnished by the type foundries, and can be made in greater variety of styles, sizes and shapes.

Corner pieces in bill-heads and cards, or panels in pamphlet and circular work, can very easily be made at short notice in this manner; and, when a job is in a "rush," they come in very handy.



VII.—Corner Card.

Illustration VI represents a postal card, and the tilting of the middle part of the job was done in half the time that ordinary border would have taken, and the effect from an artistic standpoint was just as fine.

Borders of rule can be filed in any size the compositor may desire, but the most useful are 4½ by 7 inches for catalogue titles and circulars, and ½ by 2 or 2 by 3 for bill-heads and other commercial work.

Country printers, and their city brethren as well, will find these suggestions of great benefit if put to practical use, and will be surprised at the chance it gives them to get up artistic work. They will find they are no longer handicapped for want of the "little helps" that go to make job composition artistic. It gives to their work an individuality, and the sameness that characterizes so many jobs is thereby obviated. The writer has found these "helps" indispensable throughout his jobbing experience, and would recommend them to others, hoping they may be of great benefit to them in their everyday vocation.

Written for The Inland Printer.

CONSECUTIVE NUMBERING.

by A. E. Davis.

DID you ever have occasion to print a lot of figures — consecutively numbered books, for instance? If you ever had such a job, and figured out just how to run it with the minimum number of changes and the least possible expense, this article will not interest you; but if, having such a job, you went through the slow and tedious process of changing every figure on every form, you may possibly find a helping hint in what follows.

To begin with, any work that can be run ten together is easily changed, because if run in sets of ten the units never change. It is where more than ten must be run that the trouble begins; for while the units will always remain the same where there are ten, it is obvious that unless some scheme other than that ordinarily employed is figured out for forms of more than ten, both the units and tens will change on every form and the hundreds as often as the number of sets run is contained times in 100.

Recently I printed 500 books of fuel tickets for the Oregon Short Line Railroad Company. The order being a small one, I ran ten tickets to the sheet. The books were numbered from one to five hundred. Each book contained 110 tickets, each ticket being numbered in duplicate with the number of the book of which it formed a part. The book-covers were numbered on a numbering machine; but as there were 110 impressions on each form of figures for the tickets, a numbering machine could not be used advantageously for the leaves of the books. Fifty changes and 5,500 impressions were required. The first form looked like this —

1	2	3	4	5	6	7	8	9	10

The second form like this —

11	12	13	14	15	16	17	18	19	20

And so on. The units, of course, do not change at all; the tens change ten times to each hundred. The hundreds change five times; but as this change is made at the same time as every tenth change of the tens, it is really not a separate change at all, for the two figures, or a figure and a quad, can be changed about as quickly as a single figure can be. Below are the first ten changes. Each row of figures represents a form:

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

The above is a very simple plan, and will doubtless be understood without further explanation.

I have another and similar job that requires entirely different treatment. The order calls for 3,600 books, to run which requires one hundred changes. (In this article the first form is counted a change, for the sake of convenience, though it is obvious that the original form, as it leaves the compositor's hands, can hardly be called a change in the strict sense of the word.) If it were run according to the scheme outlined above, four hundred or more changes would be necessary. The difference in quantity necessitates an entirely different mode of procedure. It is a curious fact that were we to run the 500 lot the same as we do the 3,600, we would be compelled to make

as many changes and do as much presswork as for the latter. Like the job described above, this is a lot of books, each containing 110 tickets. The stock cuts thirty-six to the sheet. Diagram A, following, shows a form of thirty-six tickets, as originally planned. This is not just as the form was run, for reasons explained later. This diagram shows the scheme, however, and is somewhat easier of comprehension than Diagram B, which will be found farther along:

0	300	600	700	800	900	1000	1100	1200	1300	1400	1500
100	400	1600	1700	1800	1900	2000	2100	2200	2300	2400	2500
200	500	2600	2700	2800	2900	3000	3100	3200	3300	3400	3500

DIAGRAM A.

(Each ticket is numbered in duplicate, making seventy-two figures in the form, instead of thirty-six, as shown.)

The lines on the diagram are merely to show the separate tickets. As will be seen, the stock allows three rows of twelve tickets each, which makes it impossible to run the job according to our first plan without wasting paper, as rows of twelve figures cannot be run without changing both units and tens every time and hundreds every third time, and sometimes oftener. Nor could electros be used, for the figures in the unit columns would vary continually.

Now observe that there is a skip of 100 between any one number and the number following it—that is, that while the first number is 0, the second is 100, and so on. This difference remains the same on every change, on the last form 99 being in the place in the form occupied by the cipher in the first form, 199 in the place of 100, and so on. Should there be either more or less than 100 difference, it would show that a mistake had been made.

The ciphers in the units columns of the first form change to 1 in the second, to 2 in the third, to 3 in the fourth, and so on, until the eleventh change, when again there are ciphers in the units columns, while the ciphers that have been running in the tens columns change to ones. This process is repeated until in place of two columns of ciphers we have, in the last form, two columns of nines—99. Now, while we were running the cipher we were also running 100 (the figure following the 99 on the last form); also, on the first form we were running 200, 300 and all the even hundreds, each of which, of course, is the figure that follows the 199, 299, 399, and so on, that we print on the last change. So that by following each ticket progressively through the hundred changes, it will be seen that the numbers run from 0 to 3599 without a skip.

Two rows of tickets on the left end of the sheet read down, while the remainder read across. All could read down instead of across just as well; but by arranging it as in the diagram it is somewhat easier to catch errors, for when we have sets of ten reading across there must be just 1,000 difference between the rows, and one can tell at a glance whether or not the thousands are right. Take the ticket numbered 600, for instance; the one next beneath it is 1,600, and the third 2,600.

Now, in order that the changes might be readily made, and to avoid as far as possible any chance of error, I had electrotypes made of the columns of figures that change, so that when one figure was changed the whole row would be. By referring to Diagram A it will be seen that twenty-four electros of each row of figures would be needed—that is, twenty-four electros of the figures from naught to nine, inclusive, and 240 in all. Type is used for everything except the units and tens, as only these latter ever change. The electros are a big item of saving, especially when it is remembered that all the tickets are numbered in duplicate instead of singly as shown in the diagrams. Two hundred and forty metal-base electros of the size required would cost at least $60—a rather large amount, considering the contract price of the job; so I bethought me of a scheme whereby a less number would answer. It is plain that in the form as made up in Diagram A two electros of every figure would be required at some time during the run; if, however, we run half the form downward—that is, from 99 down to 0, while we are running the other half upward, that is, from 0 to 99—we will never have occasion to use at one time more than twelve electros of any one figure. As the changes would be just the same, excepting that while one half was increasing one on each form the other half would be decreasing one, we made the form up in this manner:

0	300	600	700	800	900	1099	1199	1299	1399	1499	1599
100	400	1600	1700	1800	1900	2099	2199	2299	2399	2499	2599
200	500	2600	2700	2800	2900	3099	3199	3299	3399	3499	3599

DIAGRAM B.

Diagram B shows the first form. On the next form the figure 0 in the left half changes to 1, 100 changes to 101, 200 to 201, and so on to the figure 2900, which will be 2901. In the right half 1099 changes to 1098, 1199 to 1198, 1299 to 1298, and so on to 3599, which will be 3598. On the next form (the third) all the 1's change to 2's and all the 8's to 7's. When one hundred changes have been made it will be found that all the figures that ended with ciphers in the first form end with two nines (99) in the last, and the figures that ended with nines in the first form end with two ciphers (00) in the last; 3,600 books will then have been printed, numbered from 0 to 3599, inclusive. Six or seven changes an hour can be easily run.

Since the above was written we have received an order for books the same as those described above, but owing to the fact that the railroad company is about to be reorganized, the



Photo by J. H. Tarbell, Asheville, N. C.

BLACKBERRIES AND CREAM.

quantity was reduced to 1,800. This, of course, necessitated a scheme differing somewhat from those described above. By looking at the appended Diagram C it will be observed that there are two sets of figures exactly alike so far as the first three numerals are concerned. This is done because we run this job with fifty changes, which makes the closing figures 49 on the left half of the form ("closing figures" refers only to the units and tens, and not to the whole number). Naturally, then, the starting figure on the other half of the form would be 50, but as explained above, this would require more electros and would not reduce the number of changes. So, as before, the numbers in the left half of our first form end with ciphers, and with nines in the right, the left half increasing one each change until on the last (the fiftieth) we end with 49, and the right half decreasing one each time until on the last change the figure 50 has taken the place of the 99 with which we started. In effect, this scheme is simply running two forms each of eighteen tickets together, but a great deal of time is saved if run in this way instead of cutting the paper in half and running one form of eighteen tickets.

$0700	0800	0900	$1000	$1100	$1200	$0799	$0899	$0999	$1099	$1199	$1299
$1300	$1400	$1500	$1600	$1700	$1800	$1399	$1499	$1599	$1699	$1799	$1899
$1900	$2000	$2100	$2200	$2300	$2400	$1999	$2099	$2199	$2299	$2399	$2499

DIAGRAM C.

Nine hundred books may be printed, with twenty-five changes, which would be equivalent to running four forms. If twelve hundred books were ordered, thirty-four changes would be necessary, and as three will not divide evenly into one hundred, it would be necessary to print 1,224 books.

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY GEORGE E. LINCOLN.

Under this head will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated.

LINOTYPE operators in Spokane receive $4.50 a day of 7½ hours.

THE San Bernardino (Cal.) *Sun* recently installed Thorne machines.

OVER 300 dailies of medium size and circulation use from three to six linotype machines each.

THE Thorne Typesetting Machine Company has entered suit against the Richmond (Va.) States Newspaper Company for $511.40.

THE automatic justifier for the Empire Typesetting machine is reported to be completed, and is on its way to Europe to secure foreign patents.

BOOK machine offices in New York City are quoting 30 to 65 cents per thousand ems for composition — including proofreading and correcting.

OTTO MERGENTHALER, the inventor of the linotype, arrived in America when eighteen years of age, penniless. His invention has made him wealthy.

THE Mergenthaler Linotype Company is perfecting a very simple method by which italics and roman can be set with equal facility upon the same machine.

FONT DISTINGUISHERS.—"Bob," Baltimore, Maryland: In answer to your question whether machines are ever run without the font distinguisher, we reply that in quite a number of large dailies they are run in this manner, but it is not a desirable plan to adopt.

THE Riverside (Cal.) *Enterprise* lately purchased a linotype, and in addition to doing its own composition upon it, is also doing much of the *Globe's*.

MIKE MORIARITY, a linotype operator upon the Kansas City *Journal*, was threatened with blood poisoning from getting a squirt of hot metal in his hand recently.

IT is reported that D. O. Mills, father-in-law of Whitelaw Reid, has purchased a controlling interest in the New York *Sun*. If this report is correct, the Linotype will soon be installed in that office.

OVERHEAD BELTING.—G. G., New York City: The chief objection to overhead belting a linotype machine is that the belts so arranged will carry so much dirt into the distributers and magazine.

NEW officers of the Empire Typesetting Machine Company, who were recently elected, are: Hammond Odell, president; Henry Thrush, vice-president; Charles Lowenstein, treasurer, and Albert Salomon, secretary.

THE Washington (D. C.) Typographical Union is having trouble with a machinist society, the latter claiming the exclusive right to be employed in offices, even though but one or two linotype machines are operated.

A. S. ORCHARD, 14 Frankfort street, New York City, has issued a circular of his linotype burner. From the quality of the testimonials it contains, quite a large number of prominent offices have already profited by its use.

THE ORCHARD GAS BURNER.—P. M., of Albany, wishes to know "if the Orchard linotype gas burner is a benefit?" *Answer.*—We judge from the number of offices that are adopting this burner that it must have considerable merit.

CHICAGO Typographical Union, No. 16, has established the following scale for operators and justifiers upon the Empire machines: $20 per week for ten hours per day; $19 per week for nine hours per day, and $22 for nightwork of eight hours per night.

HIGH LINOTYPE LINES.—T. S., of Lancaster, Pennsylvania, asks why his linotype slugs are high. *Answer.*—If all the lines are high, your back knife requires adjustment, or it may have become nicked and scratched, the back of the mold thus forming a foothold for specks of metal to accumulate, and cause high lines.

SQUIRTS AND STICKS IN LINOTYPE MOLDS.—"Linotype," St. Louis, Missouri, asks us why he is at times troubled with "squirts" and "sticks in the mold," and at other times he has no trouble with them at all? *Answer.*—You allow your metal to get too hot at times, and this is undoubtedly the cause of your trouble.

METAL AT LOW TEMPERATURE.—Operator, St. Louis, wishes to know "if a uniformly high temperature does not insure a better face than a low temperature?" *Answer.*—No; keep your metal at as low a temperature as possible to obtain the best results. High heat is productive of squirts and sticking of the slugs in the mold.

THE Newton Copper-Faced Type Company is now profiting from the use of both the movable-type setting and slug-casting machines, as quite a large number of purchasers of both the Thorne and the Empire machines have the type to accompany them copper-faced, and book offices which are using linotypes are adopting the same method upon the slugs that are to have a long run upon their presses.

BURRS ON MATRICES.—H. A., Lancaster, Pennsylvania, asks "the cause of burrs showing upon matrices only three months in use?" *Answer.*—This is nearly always due to the improper care of the space bands. These must be kept dry and smooth and cleaned at least once a day, using only oil and



Photo by J. H. Tarbell, Asheville, N. C.

"CAN'T GO OUT."



THE BAY OF ISLANDS.

FROM RAILROAD TRACK UNDER MOUNT MORIAH NEWFOUNDLAND.

Half-tone by
ELECTRIC CITY ENGRAVING CO.,
507 Washington street,
Buffalo, N. Y.

graphite, being careful to wipe entirely dry before using. Remember that a small adhesion upon only *one* space band will, within a short time, injure the entire font of matrices.

It is pleasing to note the vast improvement in the appearance of the literature, circulars, booklets, etc., which is being issued by the Linotype Company over that which they formerly indulged in. Their present class of literature is not excelled by any firm and is the direct result of having it printed by Redfield Brothers.

W. J. Müller, the representative of the Chicago and Aurora Smelting and Refining Company, Chicago, reports that the linotype metal made by his firm is meeting with great success. It has qualities that specially commend it, and numerous letters have been received testifying to its excellence. The works of this company are at Aurora, Illinois, and Leadville, Colorado.

The Empire Typesetting Machine Company have recently placed machines in the offices of the W. B. Conkey Company and R. R. Donnelley & Sons Company, of Chicago; Edwards & Boughton, Raleigh, N. C.; Gospel Trumpet Publishing Company, Grand Junction, Mich.; *Herald*, Carbondale, Pa.; G. W. Hansauer, Buffalo, N. Y.; Printing & Publishing Company, Cleveland, Ohio.

Do Not Oil Cam or Gear Wheels.—A. G. asks if the cams and gear wheels of the Linotype would not wear less if they were kept oiled, stating that he has adopted this course, but has been told not to do so. *Answer.*—These parts should not be oiled; it does them no good whatever, but causes accumulations of dirt, and is injurious. Oil the journals only, and with good oil, about once a week.

The Pump Plunger.—In answer to our St. Louis inquirer concerning the trouble he has with his pump plunger: If he would take it out daily, clean it thoroughly, and assure himself that the joint where it is fastened to its rod works free, and then scrape the sides of the well with a piece of steel having one end bent to a right angle and sharpened, he would have no further cause of trouble in that direction.

Average Speed.—Employer, of Buffalo, asks "what is considered an average speed of linotype operators upon newspaper work, setting agate, nonpareil and brevier?" *Answer.*—If machines are run under good management, with fairly good copy and takes not cut too short, the average should be 5,000 ems of agate per hour, 4,500 ems nonpareil, and 4,000 ems brevier. There are offices with much higher averages, as there are also many with much lower.

The Decatur (Ill.) *Republican* claims to have the champion Thorne team in the world, and publishes a weekly summary of their work which measured 505,800 ems set in forty-eight hours, making an hourly average of 10,500 ems. The best run of solid type matter for one hour was 12,200 ems. It calls the Joliet *News*' attention to this feat, as that paper, it appears by the article, had been boasting of its record of 412,200 ems in forty-seven hours and fifty minutes.

Tightening Friction Pulley.—J. A., Philadelphia, writes: "How often must the friction pulley of the linotype be tightened? I am having considerable trouble with this particular part." *Answer.*—The friction pulley is to prevent breakage, and you must not tighten up the pressure. You must ascertain the cause of the extra resistance and remove it or you will have a break. Possibly some oil may have gotten between it and the pulley. Wipe it with a dry cloth to remove any oil or dirt and leave the pressure alone.

Matrices Sticking in New Magazines.—"Operator," Albany, New York, asks how to prevent matrices from sticking in a new machine, and what causes it. *Answer.*—Insert a very small quantity of plumbago into the channel of such matrices, and they will slip freely. It is due to a slight roughness which quickly disappears after use. The channels in a new magazine should be brushed out at least twice a week for the first few weeks. Do not pound upon the magazine if the matrices refuse to move. Sometimes they fail to respond on account of binding on the divisions of the front plate; in this case adjust the screw at the right-hand side of the front plate, and slightly bend the offending section with a pair of pliers, until it is clear.

The Groove in the Center of the Matrix.—A correspondent, who states he is much interested in typesetting machines, although having no connection with them, asks the use of the groove in the center of linotype matrices. *Answer.* This groove is cut so that the distance from the bottom of the groove to the reverse side of the matrix is just the width of the thinnest matrix of whatever font, thus the thicker the matrix the deeper the groove. It engages in the distributing mechanism at the top of the machine, and is very important.

Pipes to Carry Off the Fumes.—J. E. F., of Chicago, asks "if it is beneficial to have pipes to carry off the fumes from the metal pot of linotype machines?" *Answer.*—If the office is well ventilated these pipes are useless, as after the metal is heated and the governor is working properly the fumes, if any, are so slight as not to be noticeable. And in a small, poorly ventilated office, while they may carry away the fumes of the gas and metal pot, still they increase the heat of the room and act the same in this respect as does the stove drum.

Long Lines.—M. A., of Cleveland, asks "if forcing tight lines is injurious to the Linotype machine?" *Answer.*—Yes; forcing tight lines down into the casting pawls should never be done, and that serious injury is not regularly the result is due to the substantial manner in which this machine is constructed. Moreover, a line thus cast is always longer than the rest of the matter, making it a nuisance in subsequent handling. Also, as the matrices in such a line cannot be properly justified against the edge of the mold groove an irregular face is the result.

Heavy Piston Springs.—"Machinist," New York City, writes as follows: "I am pleased at the opportunity The Inland Printer offers me, as I have been thinking over a matter which I did not like to ask anyone about verbally, but it is this: Would not a heavy piston spring give me a better casting of the face?" *Answer.*—No, it would not. It would have the tendency to produce squirts and cause large air holes in your slugs. The face of the pot has two holes for the escape of this air which a heavier piston spring would interfere with.

Vise Jaws on the Linotype.—"Operator," Pittsburg, Pennsylvania, asks "if both jaws of the vise should not be equally tight?" saying that he is having trouble with them. *Answer.*—Both jaws must be free, especially the one on the left side, which closes by spring action. This is to avoid the squirting of metal between the matrices should a line be too short. When the elevator comes down it expels the pawl in the vise jaw which has been holding the jaw, and the latter then closes with the other jaw, thus preventing the metal from being injected between the matrices.

The linotype machinist is a new and novel feature in the composing room. In fact, the machine has created a new calling, which the linotype machinist occupies. For his work is more than that of a journeyman machinist, inasmuch as he must attain a knowledge of the requirements of the printing business to such an extent that it makes him more an adjunct of the composing room than of the machine shop, but it is undoubtedly a position which will soon be absorbed by the future printers just as the pressmen absorbed the running of two-revolution and web presses long ago.

Oltrogge's machines are all shut down. Not that the printer of Collier's subscription books had nothing for his machines to do, but because he had discovered a cheaper method of getting his books out. He now furnishes his presses with plates purchased from the American Book Company, and it is said that they are imported into this country as old junk, with little or no duty to pay. It might be well for the officers of the union to look into this matter, and if a law is being violated and our members deprived of work, action should be

taken at once. Oltrogge has three Empire machines, employing six men and a boy, besides the regular complement of make-ups, readers, etc., and they are all out of work through the introduction of plates.—*American Craftsman.*

THE St. Louis *Globe-Democrat* says: A Western publishing house agreed to fill an order for 2,000 copies of a cloth-bound 12mo book of 350 pages in three days. The type was set by machinery for the 350 pages before work stopped Monday night. Electrotype plates were made so rapidly that on Tuesday morning several printing presses were set in motion. In the meantime covers were made in the bindery, and by Wednesday morning the binders had the book in hand. Two thousand volumes were completed that day, and the edition of 10,000 was entirely out of the way before Saturday night.

SINCE issuing their beautiful and artistic booklet called the "Linotype in Book Offices," which was intended to demonstrate to the book printer and the book publisher that the linotype machine could produce excellent bookwork, the Mergenthaler Company has issued two other handsome booklets which they are distributing among the printing offices. One of the books contains only testimonials, printed in *fin de siècle* style, while the other is a detailed, illustrated description of the mechanism of the machine. These books are printed direct from the linotype slugs by Redfield Brothers, whose excellent work from the linotype machine is praised by all.

A HIGHLY ATTRACTIVE booklet issued by the Pawtucket (R. I.) *Evening Times*, giving a description of their building, the growth of their business and their mechanical appliances, has this to say of their composing room: "It is equipped with four of the latest improved Thorne typesetting and distributing machines, recognized as the simplest and most efficient machine for type composition. In leading magazine and book printing offices it has stood the test of years of use, and stands today unrivaled in the four desiderata of mechanical typesetting—perfect typographical result, speed, simplicity of detail, and economy of operation. The Thorne uses movable type, its distribution being automatic and positive. Our four machines set, in solid minion, for the week ending October 25, 1897—55½ hours—1,270,630 ems, an average of 5,724 ems per hour. This is illustrative of the daily work performed in our office, and demonstrates the high efficiency of our typesetting facilities."

WE are in receipt of an interesting letter from the Typesetting Syndicate, limited, of London, England, from which we take the following extracts concerning the Thorne typesetting machine: "In Switzerland Messrs. Jent & Co., of Berne, employ three of these machines upon their daily and other work, including a mass of printing for the Government. The *Neue Zurcher Zeitung*, of Zurich, is set upon two Thornes; some of the articles for this paper are composed without copy, the editors dictating direct to the operators, and excellent results are obtained. The *Oltoner Tageblatt* and the *Aargauer Tageblatt*, of Olton and Aargau, respectively, and Messrs. Attinger Frères, printers, of Neuchatel, are also users of the Thorne. Messrs. Altinger compose chiefly French, with occasionally some Italian. Messrs. Jent compose German and French, alternating upon two of their machines. Other typesetting and slug-casting machines have made but slow progress in being introduced in this country." In writing of their business in India, the letter says: "We have supplied the Government printing office in Calcutta with a plant of Thorne machines which were erected by their own workmen, as we did not send anyone with the machines, and they have maintained them in proper working order for over two years."

IT is a mooted question whether if every idle print were given a chance at a linotype the situation of affairs would be bettered or not. Cincinnati tried the scheme, but abandoned it as a failure, declaring that only about three or four men out of a large number proved equal to the task expected. On the other hand those who want a trial claim that it is better to "let off ninety-nine guilty men than punish one innocent one." Be that as it may, Rolly Black, who arrived here several days ago, told me how he persevered and the frequent rebuffs with which he met ere he was master of the keyboard. He says he can take one of the blame things to pieces now and put it together again. He got a smattering of it and then went up the Ohio looking for work. Of course he only lasted one night, or one day, wherever he worked, but by the time he was fired fifty or sixty times, more or less, he got so's he could do a fair day's work. Rollo further added: "I was bound to learn it, and even though discharged after one day's work, that's all the foreman could do—my card was just as good as his—and I'd move my freight to another town, and I was living in the meantime, too." Wonder some fellow hadn't told him "look out there, you'll break the machine."—*Fair Play, in Chicago Federationist.*

HOW TO RUN A LINOTYPE PROFITABLY ON BOOKWORK.—A. L., of New Haven, writes that he "contemplates buying a Linotype to do general bookwork, which he can secure," and asks which is the most profitable way to run it. *Answer.*—As you intend buying but one machine, the most important thing is to secure the services of a first-class operator-machinist—one of undoubted ability. The next course in point of importance is to secure work as free from italics, small caps and accented letters as possible, of one size face only, and the smaller the size face the better; have the copy thoroughly prepared in advance, and keep a supply always on hand; produce only good work, and charge fair prices for it. That is the most profitable way. But as you contemplate doing general bookwork, which will require using all of the various sizes of type at different times, you must make provision for the changing from one face and measure to another, and for corrections, as every time such change or corrections are made the machine is idle, and this represents at least four men doing nothing. Again, the larger the face of the type, the more must be charged for doing the work, and also charge more for italics, etc., if much appears in the copy—as these characters greatly decrease the output of the machine.

PRINTING AND PUBLICITY PROBLEMS.

BY MUSGROVE.

Herein will be criticised each month samples of printing intended to make publicity for the users thereof. The samples will be criticised from the technical point of view of the printer and the advertising expert. All samples for this department should be marked "MUSGROVE."

CLARKE & KEACH, 20 Green street, New London, Connecticut.—Your booklet, "Dollars and Cents," is well done. Did it bring you business?

MR. STORRS, of De Funiak Springs, Florida.—You have a few ideas that might be made into something effective, but the blotter, "That Tired Feeling," is not worthy of you, as it is badly printed.

APROPOS of adapting other work to yours, be careful to have your pronouns tally throughout; to run the plural personal in one place and the singular personal in another is not conducive to that symmetry generally a mark of careful work.

FRED HAIGH, 224 St. Clair street, Toledo, Ohio, has a pumpkin pie card out this month. The card has a little pan with an imitation pie inside it, glued to the card. This card is not so catchy as the others Mr. Haigh has sent me.

ALFRED J. PARKER, Winchenden, Massachusetts.—I have all charity toward your blotter, but when I adversely criticise anything I do so because I do not think it will perform the work it was intended to do; and if it was not put out with the idea of

doing effective work, then it should not have been sent out. Never put out a piece of advertising for which you must apologize. The public judges you by the work you do, not by what you might have done.

THEO. M. HASS, 176 Centre street, New York City, sends me a card, which suffers from bad proofreading. It informs the public that Mr. Hass is a dealer in "Fancy Brass Goods, Plain and Embossed *Boarders*." I wonder if Mr. Hass paid the bill?

A DAINTY little folder comes to my desk from Dennison Company, Philadelphia, advertising their sealing wax. Here's the cover of it, the sealing wax is in heavily embossed red. It is cleverly worded. Printers might use the idea, if they are also stationers, and wish to get the custom of the ladies.



E. C. ROACH, Lafayette, Indiana.—The specimens are rather commonplace, with the exception of the bill-head for the journal. Its neatness is commendable. The folder about advertising is very poor, both in coloring and set-up. The colors are "raw," and the folder is crudely crowded.

THE Ypsilanti Mineral Bath Company, Ypsilanti, Michigan, is about to do some effective advertising in a list of papers throughout the United States. Donald J. McDonald, the Detroit ad. writer, is the writer of the advertising, some of which is very clever indeed.

IF you want to read some good things about advertising topics, you should read *Profitable Publicity*, William S. Power's paper, published at Hamilton building, Pittsburg, Pennsylvania. There are some good things in the issues sent me, especially in the one with an article on street car advertising.

T. P., Atlanta, Georgia.—The blotter is very poor. Why don't you tell your people something about insurance? It would pay you to make a little talk on these subjects every month, and circulate them in the way of a blotter. The one before me would not make trade for you under the most favorable circumstances.

THE Evans Printing Company sends me a folder entitled "The Way to Win." It shows they appreciate this department. They have written their folder almost entirely from booklets they saw reviewed in these columns. Good. I am glad to see it. If more printers would do that we should have a finer crop of good things.

H. L. KRAMER, of the Cascarets Company, sends out a free pass over the 'bus route connecting the Indiana Springs Company's big hotel with Attica, Indiana, to newspaper editors, which gives complimentary treatment and entertainment to the holder. It is a good idea, and tends to make Mr. Kramer and his enterprise solid with the fraternity, a consummation that Mr. Kramer had in view, no doubt, when he sent them out.

W. B. CONKEY COMPANY, Chicago, Illinois, send me a batch of booklets and folders. Most of them suffer from an over-elaboration. I should condemn the Chicago Screw Company's folder especially because of that. No doubt it cost them a great deal of money, but it looks vulgarly overdressed. Like a parvenu, it has too many diamonds on its person. The Van Camp Packing Company's booklet is one of the best. It is very well done from a printer's standpoint. The illustrations are clever and have "go" in them, although they might have had considerably more advertising in them. On the whole I can heartily recommend the booklet, both in reading matter and typographical and artistic make-up.

I LIKE to get a letter like this; it tells its own story:

BOSTON, MASS., December 4, 1897.

DEAR MUSGROVE,—At a time when "Publicity Problems" were at their height in your department of THE INLAND PRINTER, I meant to contribute something to illustrate but one point—timeliness.

I inclose a circular (the general style of which I have used for several years), of which I printed and sent out about two hundred, and principally on but one street, and not more than three-quarters of a mile distant from the office to the farthest. The date of sending was about September 3, and inside of a week I had three postals and one telephone call, which, with callers, placed about $100 worth of small jobwork on my desk; and up to the present time I am hearing directly or indirectly from them. Of course, I realize my former advertising helped the cause some, but this last one, issued just at the right time, has brought me in up to date fully $250 worth of small jobwork, which, edition considered, has paid as well as any advertising could be expected to.

You may make use of any portion of this communication you choose. Yours hastily, E. C. GROSS.

Mail Advertising

For Fall and Winter Trade.

Vacation days are over and the throng of people are returning to their city homes. Doubtless among them, and elsewhere, are your patrons and others to whom you will wish to announce the

Fall and Winter Opening

of goods in your particular line. To do this you will require printed matter, and to insure a good first impression, and proper attention by the recipient, it should be the

Right Sort of Printing

This it is my business to execute, to the end that the finished product will bring satisfying results. When you need printing done Telephone 965 Tremont, or write a postal, and I will call on you.

Elmer C. Gross,
16 Arlington Street.
The New-Church Union Press.

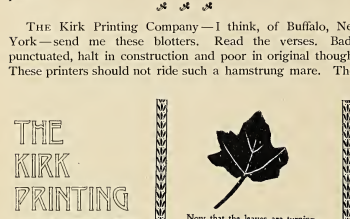
PAYNE & PAYNE, 350 Dearborn street, Chicago, Illinois.—Your booklet is well typed, well printed and the paper is excellent, but it does not convey much of an idea of your capacity as "thinkers." Its excellence is hackneyed. Daily we see just such good printing as the sample you send me. Your ad. writer was not equal to your typographical artist. Such good printing is to a large extent wasted.

THE Rochelle Printing Company, Rochelle, Illinois.—The sample page of ads. is very bad indeed. You have evidently tried to do something good, but have failed in the little things; for instance, you have jammed your display lines up against the

border of the page—that's bad. You have used De Vinne display lines in every ad.—that shows a lack of appreciation for advertising force; and you have tried to divide unequal portions by a nonpareil fancy border—and that is bad. The blotter is not good advertising, simply because it is commonplace.

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THE Kirk Printing Company—I think, of Buffalo, New York—send me these blotters. Read the verses. Badly punctuated, halt in construction and poor in original thought. These printers should not ride such a hamstrung mare. They





have ideas, but the ideas need priming. Never put out anything that makes you appear ridiculous. Bad poetry spouted with a serious intent is the most ridiculous thing under the sun. The blotters are well displayed, being nicely balanced and neatly typed.

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ALLEN'S PRINTERY, Washington, Pennsylvania, sends a little book called "The Printing Problem." It is nice to look at, which is half a good ad., and it is well constructed, which is the other half. I would like to reproduce it, but I cannot—it would take up too much space—for the writing is clever, forceful and catchy. Perhaps Mr. Allen will send you one. Write for it anyhow, and do not forget a stamp—a 5-cent one.

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THE BARNES-CROSBY COMPANY, Chicago, Illinois, send me several pretty specimens of their booklet making. The one for the Elgin Watch Company suffers from over-elaboration, much the same as that of the Chicago Screw Company—in fact, the same sort of work is done on both these jobs, lots of color, a great deal of embossing and a design that crowds every hairbreadth of space. Give the paper a chance. Inside, the Elgin booklet is good, being a history of time-markers from the sun to the present day, of course the Elgin watch being considered the mechanical perfection of modern time-markers. The booklet is printed throughout in three colors. One wonders why, but it is so. The same company send me a copy of the menu-de-luxe that they issued for Schlesinger & Mayer's French café. It is the most artistic piece of work they have done. This menu is really a fine piece of work, typographically and artistically.

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HERE'S a gem! Messrs. Buchanan & Co., 418 Library street, Philadelphia, send this out in the form of a circular. The printing is excellent, but I would ask my genial friends—the devil, the comp. and the pressman—to gather about me while we read this "osseous fragment" from the "nebulous" tympanum of one whose chief aim in life seems to be the manufacture of ideas "without form and practically void," and to give to futile nothings a local habitation and a name. You see it's very easy to talk that way, but this writer can do it better; here's what he says:

It has been claimed for a certain eminent scientist, that if he were given but a single bone of any extinct animal, he could, from that osseous fragment, evolve the identical creature as it lived and moved and had its being, in the most remote recesses of the prehistoric period. Within certain prescribed limits we ourselves may justly claim to be "fragmentary evolutionists," the which we will endeavor to demonstrate as follows:

We are constantly being consulted by those who have, floating through their minds in varying degrees of nebulosity, some typographic need—frequently one without form and practically void. For such applicants we undertake to construct complete, coherent and appropriate anythings (within the possibilities of types and paper), and to essay such work—from the merest hints—bearing upon the ends they desire to compass.

Is not that a winning business argument?

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I SEE Austin C. Leeds, 817 Filbert street, Philadelphia, has taken my advice, given the craft some months ago, to let the clients see what sort of type faces they had, and has issued a very pretty little brochure which contains sample lines of all the different book and job faces Mr. Leeds has in his shop, together with examples of the borders with which he surrounds each page of type. I congratulate Mr. Leeds on a distinct advance in the line of advertising in doing this. Some months ago Messrs. Hayes Bros., of Philadelphia, sent me sample pages of a book like this, but I have never seen the book. I presume, like many others, they got tired before they got through with the job. This is a fault with so many printers. They think their own jobs should be pushed aside or half done, never seeming to appreciate that they owe their business a duty in getting out examples of their best work for themselves, and that they should advertise themselves all they can, at least a little every month, because that, too, is a duty they owe to their business. Any printer who does not push his printing business by advertising it by the use of printers' ink, deserves to fail. If he doesn't fail, it is because he has equally big fools for competitors. That is not very elegant, maybe, but it fits the case. Mr. Leeds sends out a clever booklet, and three or four blotters that have too much reading matter on them.

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HERE is something new! It is a relief from blotters, and circulars, too, especially since the former seem to be such a succession of unmitigated badness. Messrs. Byron & Willard, of Nicollet avenue, Minneapolis, Minnesota, get out a very pretty booklet, printed on handmade paper in brown and

green, and bound in Strathmore handmade cover, stitched in silk. The booklet is called "Free For One Year." I jumped at that—"free"—that hit me. Byron & Willard's scheme is to send to anyone who gives them an order for $5 worth of printing during a certain month a subscription to any one of the dollar-a-year magazines. Then they proceed to talk in a straightforward style about their work. They claim to give the best without adding to the price. They give a reason for low prices. They tell us that they put their stationery orders in boxes, which shows they are up to date. They make a stroke for short credits by giving five per cent off to those who pay before the 12th of the month. They say they are prompt; they say they read proof with care—two points that mean they will receive the best patronage. Then they have something to say about the different methods of advertising, i. e., by printed matter and newspapers, etc. They show where printed matter, consequently themselves, comes in. They tell what sort of work they can do best, and, strange to say, they do not claim to be able to print the Unabridged Dictionary in a week, and they close by a page quotation from Mr. N. C. Fowler, Jr., of whom many of you have heard as an advertising expert who has written much and cleverly on advertising and printing subjects. The magazine scheme is a good one and could be worked to advantage, in small towns especially.

THIS blotter of the Thurston Print, Portland, Maine, is rather peculiar. It looks as if the ad. had been written to suit



What Can We Print? Anything and Everything You Need and Perhaps Something You Think You Don't Need.

WE hold to the opinion, however, that it don't hurt a printer a bit to have an artistic soul. In fact, we find our peculiar taste for the beautiful, used in the productions of our establishment, has helped us to our good name as being a little ahead of the average in all

. . . We Print.

1897	NOVEMBER					1897
Su	Mo	Tu	We	Th	Fr	Sa
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

Who Are We? Why, The Thurston Print, The Next Printers, 97 1-2 Exchange Street, Portland, Maine.

the picture, and that the writer had to stand on his head to do it. Another example of putting a picture in an ad. instead of putting an ad. in a picture.

HAVE one idea about your business that hits, and push that for all there is in it. I know one concern that built up a big business by saying on everything they did, "Quick Printers." They got all the rush jobs, but they got a good price for being quick. That is the reason I like this circular of Williams & Baird, Decatur, Illinois:

"THE HAND THAT ROCKS THE CRADLE RULES THE WORLD," was the philosophy of our fathers, but the nineteenth century is being swayed by an influence even more potent than that. PRINTERS' INK is doing more today in shaping the policy of governments, in extending commerce, in making and unmaking nations, than any other influence with which the people have to deal.

ITS USES are many and varied. In all the avenues of trade it wields a power that is absolute and preëminent, and the history of the business man can well be written a success or failure accordingly as he is judicious in the use of Printers' Ink.

ITS ABUSES are as many and varied as its uses, and often the advertising card or business appeal of the business man comes to naught because he has been injudicious in his selection of a printer who knew how to use the ink.

THE HURRY-UP PRINTERS KNOW HOW.

AS YOU ARE STUDYING THIS INKY PROBLEM it may occur to you that you need some Printing.

WE WANT THAT PRINTING

Give us a trial order, and we feel confident that in the future we will have you for a customer. If you have before favored us with an order we are sure you were pleased with our work and will favor us with future patronage.

There are printers and printers, who claim to do printing, but it is the KIND of printing that counts. Nothing is so desirable to a business man as to have his printed matter in nice form and up to date.

Our presses are NEW, our type is NEW, our ideas are NEW, and we are OLD in the business and can do first-class work for you at reasonable prices.

Send us your orders, or telephone 417 and we will be pleased to call and get them. Respectfully,

THE HURRY-UP PRINTERS. WILLIAMS & BAIRD.

They should make more of the "hurry-up" part of the advertising than they do. Point out the reasons and losses of delays, and get at the heart of the business man by being short and terse—which will argue that they are busy and in a hurry, but that they think and act quick.

My desk is still "knee-deep" in letters and samples; but Mr. McQuilkin says I want my department to compose the whole paper, and he does not see it that way, hence I will have to keep several good things over until next month. Do not stop sending me questions and samples. I want to hear from you anyhow—no matter how many of you there may be.

THE DOW COMPOSING MACHINE.

WITHOUT automatic justification, the typesetting machine is still incomplete and practically inefficient. With it the maximum economy in the assembling of a printing face can be secured and the highest possible grade of product rapidly and economically delivered.

The latest machine, one that contemplates the performance of all those complicated operations which enter into the composition of movable type, comes from New York. It is the invention of Alexander Dow, a mechanical engineer of that city, and is the result of many years of careful study and expensive experiment. It is a *fin de siècle* typesetting machine in every sense of the word.

Operated from a keyboard capable of delivering by positive mechanical movement type at the rate of ten per second, it sets this type smoothly, cleanly, absolutely without transpositions or turned letters. The type thus assembled is immediately beneath the operator's eye and in a most convenient position for the correction of any errors he may have committed.

When sufficient matter has been set to make up a line, and properly justified, the operator depresses the line key, and without any delay whatever commences the composition of the succeeding lines. The depression of the line key initiates the movement of the automatic justifying mechanism, which has been previously prepared by the impulses of the keyboard. The line is instantly swept away to the space selecting devices, which automatically separate the line into its component words; select and insert the only combination of spaces suitable for perfectly justifying that line, and deliver it so justified upon the galley, and this at the rate of 12,000 ems per hour.

Thus with one operator at the keyboard, the capacity of which is greatly beyond his own ability to operate, the type is selected by the depression of the keys; beyond this the human element is entirely eliminated. The type thus selected are, in the harmony of the assembling movements, ejected from their cases and delivered in the composing stick, from which the justifier automically removes them line by line, and delivers them upon the galley perfectly justified to whatever measure the operator may determine.

The following claims are made for this machine:

1. A typesetting machine employing only positive mechanical movement at all points, capable of setting type wet or dry,

clean or dirty, with equal regularity and entirely free from those uncertain conditions that arise in all gravity machines, or machines employing belts or similar uncertain conveying means, inevitably causing great delay and loss of efficiency.

2. A typesetting machine in which the setting impulses are more rapid than those of any operator, and the capacity of which is ten type per second, absolutely without transposition or turned type.

3. A typesetting machine in which the entire font of type can be removed and changed in thirty seconds.

4. A typesetting machine in which the faces of the type are never touched either in setting, distributing or justifying, and in which every type is plainly visible and within reach of the operator at all times.

5. A typesetting machine in which those characters occurring most frequently are duplicated or triplicated, yet operated from the same key of the keyboard, thus affording a means of setting a great quantity of type without any of the type cases being exhausted.

with the tide, and have types of larger face and thicker hair-lines. According to old rules, Roman types would be bolder and more readable when made larger and wider. Experiments made with wide letters proved that increased expansion did not always secure increased legibility. The broad and round faces which seemed so beautiful in large-margined pages of Bondoni and Didot were not all beautiful but quite the reverse, when printed in double columns on a page with narrow margins. The use of types in which the strokes of each type are unduly spread apart on a page with narrow margin is an incongruity that cannot be tolerated.

This matter was set and automatically justified by the Dow Composing Machine.

6. A typesetting machine in which the type is set immediately under the eye of the operator and conveniently placed for corrections.

7. A typesetting machine that is durable, compact, simple and scientific in every sense, from which the last line set is justified and delivered on the galley inside of ten seconds.

8. A justifying machine that automatically justifies as rapidly as the type is delivered to it, up to 12,000 ems per hour, more perfectly than can possibly be done by hand.

9. A justifying machine which automatically justifies to any measure, and which can be changed in a few seconds to justify lines of different lengths, being thus suitable for plain work or justifying around cuts.

10. A justifying machine employing only positive mechanical movements, delivering the matter solid or leaded as required, employing no gravity, friction, belts, or other unreliable mechanical devices, and inserting solid metal spaces.

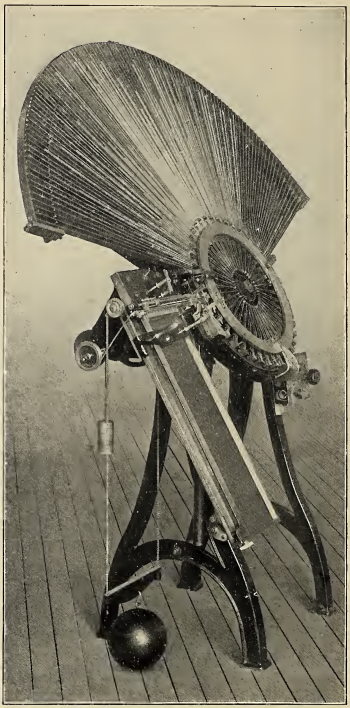
11. A justifying machine, simple in its construction, whose range covers every exigency of practical work, needing no skilled mechanic in attendance, and capable of handling type wet or dry, clean or dirty, with equal precision.

12. A justifying machine capable of spacing as thin as any publisher may desire.

13. A justifier and setter together not requiring more than one-twelfth of a horse-power.

14. A composing machine performing all the operations of the human compositor and this without the slightest wear on the type, face or body at any time.

For the purposes of distribution the type is nicked on its edge. The method in general is this: The type after having served the purposes for which they were set, are placed on the galley of the distributer. If the line is of short measure, two or three columns are placed side by side. In newspaper work, three whole columns may be so placed. The machine is readily adjusted to lift and distribute lines of any measure. From this point onward the work of distribution is wholly automatic. The type on the galley are pressed firmly upward, the top line is lifted from the mass of type into a raceway along which it is forced to a point where one letter after another is removed and carried forward and delivered into its proper receptacle. This process of removal goes on so rapidly that fifteen or twenty thousand ems per hour are accurately distributed. This rapidity of removal is effected by a series of rapidly moving type carriers so constructed that each one takes a single letter, no matter what that letter may be, from the end of the line of type,



The Dow Distributer.

and delivers it according to its nick. When the line just lifted has been distributed, succeeding lines are lifted in turn, and if leads exist between the lines they are removed, as well as rules, and stored in a sub-galley for that purpose. A pi channel is provided in which turned type, unnicked type, or type of other fonts are delivered without interrupting the running of the machine. The result is that the distribution of the type into the reservoirs is perfectly clean, ready to be put into the composing machine, without further examination.

In the distributing machine as in the composing machine described, the faces of the type are not injured and are in plain sight. It is further provided with a safety device so sensitive

as to protect all the mechanism as well as every type from stress or breakage.

The upright form of the machine enables an attendant to remove type from any of the reservoirs without moving his position, and he can with ease attend to the running of two machines, thus taking care of the distribution of over *thirty thousand ems per hour.*

The machine is extremely simple in construction and anyone on short acquaintance can understand its operation, hence no skilled mechanic is required in attendance. No letters are turned in the course of their delivery, therefore they can at once be placed in the composing machine without any of the processes of examination or "cleaning" required by most of the existing machines. The type, being forced upward in their receiving channels, have no slugs or followers to harass and bother the attendant.

The company claims this to be the most compact, rapid, convenient, practical distributer in existence, and from what has been said concerning its speed, it is obvious that type can be distributed at a maximum of economy.

The Dow Composing Machine Company, the corporation controlling the patent rights to these machines in this country and abroad, is capitalized at $1,250,000, and intends at an early date to place the machines generally on the market and at the disposition of the printing trade of the country.

The machines thus far have been on private exhibition only, though many prominent printers have examined them in an informal way, but no public exhibitions have been given. The machines have, however, been in operation for many months and the distributer over two years.

It is clear from what has been stated that these machines are capable of the highest possible grade of work, at the maximum economy, and their introduction will not tend to deteriorate the art of printing, but will tend to preserve and exert a progressive influence to the further perfection of an art whose development has extended over centuries.

The Dow Composing Machine Company has its office at 150 Nassau street, New York City.

THE EMPLOYING PRINTER.

CONDUCTED BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

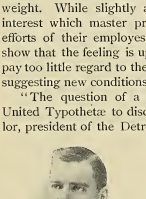
WILLIAM F. MOORE.—In the death of William F. Moore, who died at Detroit, Michigan, December 5, as the result of a stroke of paralysis which he sustained a few weeks earlier, the printing trade lost a Nestor from its ranks. Born in Dublin, Ireland, sixty-one years ago, he crossed the Atlantic at the age of twelve and entered the printing business at Brockville, Ontario, as an apprentice. In 1857, he moved to Detroit, and after a few years' employment as a journeyman, he went into business on his own account and soon became one of the foremost employing printers of that city. During his career as a journeyman, Mr. Moore was an active member of the typographical union, and was honored with many offices by the local union, as well as serving three terms as secretary-treasurer of the international organization, during which he brought its affairs out of the chaotic condition into which they had drifted, and placed them on a firm business basis. He declined a unanimous nomination for a fourth term. Mr. Moore was a Mason of high degree, and was laid to rest with all the rites and ceremonies of the mystic fraternity.

NEW YORK TYPOGRAPHICAL UNION AND THE NINE-HOUR DAY.—New York Typographical Union, No. 6, has, I am reliably informed, made a change in its scale of prices reducing the hours of labor in book and job offices in that city to nine per day. So far as I can learn, the union has made no provision for any reduction in wages to meet the decrease in hours. The new rule is timed to go into effect with the beginning of the new year, and is quite independent of the general plan now in the hands of the shorter workday committees of the several international unions for the enforcement of a nine-hour day throughout the country. Indeed, the New York union rather unceremoniously disapproved of the International Typographical Union plan by voting down the proposition for the creation of a shorter workday fund by the assessment of a tax of one per cent upon the earnings of the members for a limited period. The effect of the union's action upon the employing printers of New York will be watched with considerable interest by the master printers of the country. It is extremely improbable that they will submit to the demand without a protest.

THE TYPOTHETÆ AND THE SHORTER WORKDAY QUESTION.

The action of the last convention of the United Typothetæ of America in ignoring the overtures of the International Printing Pressmen's Union for a conference on the shorter workday question is still creating discussions among the master printers. While here and there can be found those who believe it would have been a wiser policy on the part of the convention to have met the proposers of the conference at least half-way, I do not find many who are disposed to severely criticise the action, or rather want of action, which the convention saw fit to adopt. It is proposed in this department, however, to give publicity to the views of prominent master printers upon this and other questions affecting the relationship of the employer and the employe, and in a spirit of perfect candor to give employers of all shades of opinion an opportunity to present them in their own way for the benefit of their fellows in the business. From a number of articles sent to me on this subject I present below the views of two master printers of Detroit, representative men in the business, whose opinions are entitled to considerable weight. While slightly at variance as to the extent of the interest which master printers generally should take in the efforts of their employes to secure shorter hours, they both show that the feeling is uppermost that employes' associations pay too little regard to the rights of employers when it comes to suggesting new conditions under which men shall be employed.

"The question of a shorter workday is not one for the United Typothetæ to discuss, in my opinion," said John Taylor, president of the Detroit organization, when asked to state his views for the benefit of INLAND PRINTER readers. "The organization, as I understand it, was not formed for the purpose of regulating the hours which individual members should operate their businesses. The convention had no more right to appoint a committee to confer with the working printers than it had to appoint committees to take up the question of a tariff and decide whether all its members should be free traders, or to place them in the ranks of either the sound money or free coinage camps. The Typothetæ was organized to promote the welfare of the employing printers in a commercial and social sense, not to further the interests of their employes. No action that the national body could take would be in any sense binding upon the individual members. The question of hours is one for the sole consideration of local employers and should be left entirely for them to deal with.



JOHN TAYLOR,
President Detroit Printers' and Publishers' Association.

"As to the demand for a shorter workday in itself, I am not prepared to say that I consider it reasonable or opportune at the present time. Indeed, so far as this city is concerned, I consider it the very opposite. The master printers have altogether too many burdens on their shoulders now and should not be subjected to others. Few are making money. The tendency of the times is to demand that printing shall be done at the very closest margin of profit. Firms which half-a-dozen years ago gave their orders without question as to its cost—satisfied if

they got good work at a reasonable price — now go from office to office to see who will do the work at the lowest figure. Competition from outside towns, where the unions have no foothold, is also keener, and in itself would kill any disposition to grant further concessions to our employes were we so disposed. Further than this, the union demanded and secured a substantial increase in the rate of wages just before the era of depression set in, and all through that period no other class of mechanics has been so prosperous as the working printers of Detroit. If they contemplate asking for more at the present time I shall regard their request as most ill-timed and believe it should be firmly opposed."

"But could not the union make a compensating reduction in the scale of wages to offset the loss in time to the employer?" I asked.

"Such a reduction would go a long way toward making up the difference," he replied, "but it could never be made adequate. What would compensate us for the loss of time of our plants and machinery? Besides, in all the arguments I have seen advanced by the union, the idea prevails that such reductions would be merely temporary. 'Let's accept it until we get the hours regulated and the pay will soon revert to the old standard,' is the burden of the appeal of the leaders to the rank and file. Such an argument, I think, justifies an employer in regarding the movement with extreme suspicion."

"Then, do you not believe that a shorter workday is the inevitable result of the agitation that is now being waged?"

"I'm not quite prepared to assert that some such result may not follow in the end," said Mr. Taylor, "but I do think that the present hours are reasonable and should satisfy reasonable men. We work an average of nine and one-half hours a day, but when we worked ten hours nobody seemed injured thereby, and the men were always glad to avail themselves of an opportunity to get in an hour or two overtime whenever possible. Ten hours still seems to me to be a reasonable day's work, and I would certainly oppose a change from our present standard.

"I might add," Mr. Taylor concluded, "that while our organization has never undertaken to discuss or combat a proposition emanating from the employes' sqcieties, I've no doubt that its members would stand firmly together if a fight for shorter hours was precipitated."

"I incline to the view set forth in the October number of The Inland Printer," said Harry R. Winn, of the firm of Winn & Hammond. "The shorter workday is coming. Nothing is more certain. Closing our eyes to the inevitable will not delay it nor prevent its consummation. The trouble with us is that we don't look far enough ahead into the future to realize how these things always adjust themselves. We do business for the day that is, without reference to the day that is to come. It is a trait common to American business men, and common to American statesmen, too, for that matter. James G. Blaine was the only statesman of his day with a gift to see ahead, and many things which he urged and which in his day were decried as visionary, have been more than justified by recent history. I think the Typothetæ should have acceded to the request of the pressmen, and that such a conference as was proposed could not but have resulted in great good to all. I have always been an advocate of reciprocity both in business and in national affairs. Looked at from one point, the interests of the employer and the employe are identical — the trouble lies in neither side being willing to admit this. The union too often regards the employer as legitimate prey for its aggressive demands. 'We'll fight the boss until he yields,' it says. The employer, on the other hand, fears the union and regards it as a natural enemy. All this is deplorable. Better conditions will not prevail until this feeling of antagonism is allayed on both sides.

"About the shorter workday — the eight-hour day, as it is now known. I regard the question from two points of view. From a philanthropic standpoint, I am willing to concede that a reduction in the hours of labor is an absolute necessity, and I have faith in its ultimate accomplishment. I used to work as a journeyman, and I haven't got so far ahead of my feelings then as not to be able to appreciate the position of those now in the ranks. When a man whom I have known for twenty years or more — and known to be a reliable, conscientious, sober and industrious journeyman — meets me on the street, and says, 'Mr. Winn, can't you do something for me? I've tramped the streets for months looking for employment. I've failed. The machine is doing my work now.' Then, I say, I feel that there's something wrong somewhere, and that somebody has left a duty unperformed, and I feel that that wrong must somehow be righted.

"But, then, the philanthropy shouldn't be all on one side. The 'boss' should not be asked to make all the sacrifices. The workmen should be willing to bear their share. It seems to me that the obligation rests heavier upon the employe than upon the employer. The workers are knit together in the meshes of a fraternal brotherhood, and forsworn to each other's protection. When some fall by the wayside, it is beholden on those more fortunate to extend a helping hand.

"The plea for a shorter workday is backed by the argument that it will open the way to the employment of more men. True. I believe it. But surely the unions should be willing to make some sacrifice to gain such a desirable end. They should accompany their demand for shorter hours with a proposition to accept shorter pay. Eight hours' work for ten hours' pay is a demand for an increase in wages—a demand which the times, the state of trade, and every other circumstance, unite in declaring unreasonable. But the unions do not hesitate to make it, although no reasonable men can expect success to attend any such proposition.

"When I spoke before the International Printing Pressmen's Union at its banquet in this city last summer I was readily applauded when I advocated a shorter workday, but the moment I coupled it with a proposition for a corresponding reduction in wages a very perceptible chill overspread the gathering. The men want the workday shortened, but entirely at the boss' expense.

"Let the unions act within reason and accept their share of the sacrifices and there will be less opposition on the part of the employers. But there must be no subterfuge — no 'temporary reduction of wages' business. The demand, to command respect, must be bona fide and made in absolutely good faith.

"As a matter of fact, no reduction of wages which the unions can offer can be adequate to offset the loss to the employers. It is idle to say that men can produce as much in eight hours as in ten. It is folly to assert that machinery, now only barely profitable, can be made any more so by curtailing its operations twenty per cent. It is fallacious to maintain that the extra expense can be saddled upon an unwilling customer. These are the sacrifices which the employer should be willing to share with the employe for the general good.

"I can, however, see a very good reason to justify the reluctance of the Typothetæ to take up the question. The printing trade has always been in the van of the intelligent crafts, and it is extremely likely that radical action by the master printers would be made to serve as an excuse for aggressive measures on the part of other trades. Men with millions invested in manufacturing enterprises would naturally look askance at the lead set by the master printers on such a question and would use their influence to frustrate such action. It was doubtless the consideration of its effect upon other industries which led some of the master printers at the recent convention to stay their hands when it came to a question of coöperating with their employes for the securing of a uniform shorter workday.

"The boon will come, but there remains much prejudice to overcome before the time will be ripe for its arrival."

From talks with other master printers in Detroit I am satisfied that the gentlemen above quoted represent very fairly the general views entertained upon the subject in that city. The

majority, it must be confessed, incline to the view set forth by Mr. Taylor rather than to those of Mr. Winn, but there are enough of the others to more than form the little leaven which may succeed in leavening the whole lump.

Next month I hope to present the views of other equally representative employing printers from other cities.

THE PASSING OF THE "SUB."

In all the revolutionary changes wrought by the introduction of machines in newspaper composing rooms, none meets with so much opposition from the compositor turned operator, and none is regarded with such keen dislike by the old-guard printer, as its tendency to restrict their freedom — to destroy the independence to which the printing trade, in the minds of many, owed its chief attraction. By the system of "subbing" in vogue in the old days, the compositor stood king among the



Photo by C. F. Whitmarsh.

"HUSH-A-BYE BABY."

toilers. He could walk into the composing room and, regardless of the will of either the proprietor or the foreman, find employment. Any "regular" who chose could walk up and invite him to go to work, and if he could set a fair string and show a clear working card there was none to say him nay. Should he be so fortunate as to become a "regular" himself, his freedom was still greater. He could then work or not as the humor suited him. So long as he could obtain a reliable "sub" he could bid defiance to the powers that be and invite his soul to loaf as long as he pleased. When the press of his necessities made a return to industry desirable, his place was always there for him to take.

I have known more than one compositor to hand his rule to a "sub" with the remark, "Work for me until I return," and then start on an indefinite leave of absence lasting for weeks. His "sub" in the meantime may have himself acquired a touch of that tired feeling which comes from unusual exertion, and have surrendered the berth to another, and he in turn to yet another, but when the "regular" made his appearance his right to the situation was undisputed. Small wonder, therefore, that the composing room bred restless rovers, liberty-loving philosophers and a general devil-may-care spirit among the sons of Faust.

But the advent of typesetting machines has altered all this, and now, despite numerous protestations to the contrary, few really believe that anything like the old-time freedom will ever be restored. The subbing system owed its existence entirely to the practice of setting type by the piece. It mattered nothing to the publisher who set the thousand ems of type so long as he was charged only for the thousand ems set and no more. The fact that "subbing" never gained a foothold in the job offices, where an all-time scale prevailed, bears out this statement.

Timework today prevails very generally in the newspaper composing rooms, and there are few, if any, employing operators by the piece. When the machines first came into practical use, the International Typographical Union took a decisive stand in favor of all-time work, and two succeeding conventions urged upon subordinate unions the wisdom of remolding their wage scales on a time basis. The machines were then in an experimental stage, and the printers desired to take no chances of loss through breakdowns or other untoward circumstances. They were willing to let the proprietor assume all such risks. But a very brief experience soon demonstrated that in abolishing the piece system the Union had sacrificed the "subbing" privilege with it. It is true, the Union has never openly acknowledged the calamity — in fact, desperate efforts have been made from time to time to preserve it, but they have been mostly futile. The last convention of the International Typographical Union, held at Colorado Springs, adopted the following law upon the subject:

> The practice of requiring the permission of the foreman before a member of a subordinate union can be put to work constitutes a sub-list. Any member holding a position in an office is entitled to employ in his stead, whenever so disposed, any competent member of the International Typographical Union without the consultation or approval of the foreman of said office. A fine of $25 shall be imposed upon foremen for violation of this law.

Few local unions have had the temerity, however, to attempt to enforce this provision, and a recent inquiry shows that in eighty-five per cent of the cities the law is a dead letter. Sometimes a subterfuge is resorted to, as in the case of one union whose local scale bearing on this point reads:

> Machine operators shall have the privilege of naming their own "subs" from those allowed to operate machines in the office in question: Provided, that the regular shall notify the foreman when he puts on a "sub" and the name of the person chosen.

The words, "permitted to work in the office" cannot be otherwise regarded than as a complete subversion of the intent of the International law and an acknowledgment of the right of the proprietor, when he is required to pay a certain price for an hour's work, to say who shall be employed to perform that work.

Some unions have attempted to enforce the law with but indifferent success. The opposition to it on the part of the proprietors is not unnatural. It is to their interest to get the biggest possible output from the machines, which can only be accomplished by employing the most skillful operators. When the scale of wages calls for a rate of 50 cents an hour, no matter who may be employed, nor what his qualifications as to speed and correctness, it makes some difference to the proprietor whether the operator sets 10,000 or 4,000 ems per hour. It will pay him better, even, to give the former a slight honorarium above the scale than to employ the latter at the figures fixed by the union. It is not surprising, therefore, that he objects to the employment of Tom, Dick or Harry, without so much as "by your leave," in the manner of bygone days.

This surrender of a time-honored privilege is not viewed with equanimity by all the members of the Typographical Union, and there are not wanting those who argue for a return to the piece system in order to secure a complete restoration of the "subbing" privilege. These say that with the proficiency gained in the manner of caring for the machines, stoppages are of less frequent occurrence and all contingencies could be readily provided for in the scale of prices; that the piece system recognizes merit by affording an opportunity of paying operators according to their ability, and at the same time gives the man of average ability a better chance of employment than he has under the time system. Above all, they urge that a piece scale would restore the printer to the halcyon condition of old, when Tommy Swift could take any number of days off to flirt

with Susannah Barleycorn without jeopardizing his situation, were he so disposed.

The time plan, however, has so many more advantages, both for the operator and the proprietor, that it bids fair to remain a permanency, and the best thing the union can do is to recognize the inevitable and refrain from further futile attempts to galvanize into being the innocuous "subbing" system. The logic of the situation demands that either the piece system must be revived, or that the right to name substitutes should be relegated to its rightful owner—the man who pays the bills, or his representative.

Any law, which the nature of things renders inoperative, tends to weaken the fabric of the organization maintaining it, and invites danger by inducing unnecessary friction between employer and employe, when the latter try to enforce it merely "because it is so written." Should the Typographical Union hold a session in the near future, as now seems probable, it should make a choice between the time scale and the subbing system. It should not, in all fairness, try to retain both.

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

QUITE a number of printers have been compelled to don spectacles since the advent of the linotype.

ACCORDING to Senator Grady the anti-cartoon bill, which was defeated by the last legislature of New York, will be revived this winter.

THE woman compositor is anything but an unknown quantity in New York City, as I thought recently when beholding her planing down a form.

"RAGGED edge" composition—putting the odd space at the end of the line—does not make much headway. A few small journals in New York and in England are using it.

A RUMOR traveled about the Row in New York for some time the past month that some daily was about to "rat." It, as usual, proved to be like most of the Row gossip. The only daily outside of the fold is the *Evening Post*.

HERE is a fair specimen of one great Sunday paper. It was printed as an "ear" on the first page:

> THE WISEST PARROT
> In America gives an important "Talk" to the Great Sunday —— readers next Sunday.

OF what particular benefit to the trade is the soliciting stationer-printer? To collect a rake-off? The working printer to whom he farms out his work is, as a rule, the poorest in the trade, and maintains an office in which the typo embryonic generates continually.

IN the composing rooms of some of our largest dailies a lead is seldom cut; in others whole packages melt away nightly. The practice is usually typical of the general management. Under the latter *régime* one can set a display ad. out of any quad box if given time.

THE recent unionizing of the Louisville *Courier-Journal* is a matter of no small interest to the printers. Unionism has been at a low ebb in that city for many years, and it is thought this change of Henry Watterson and the Haldemans will be productive of much benefit to the trade at large.

THE International Typographical Union is now taking a referendum vote on the question of returning to stated conventions and electing officers thereat. As now provided, by last convention at Colorado Springs, conventions would be called when thought necessary by a majority of the referendum.

THE scale on linotypes in New York City is $4.50 for eight hours; overtime, 85 cents an hour; extra men (hired daily), $5. The New York *Journal* pays $3 weekly above the scale, or $30 to the operator. The night scale is also paid for daywork, owing to interchange of matter on morning-evening papers. The day rate is $24. The scale on linotypes in book offices is $20 per week on a nine-hour day.

THE contract of the union with the New York *Tribune* is about to be renewed. It is based on a $5,000 bond of the union's, required as a guarantee of good faith, owing to a bungling sympathetic strike of three years ago. The *Tribune* was for many years under the ban until Whitelaw Reid aspired to office.

THE boasted intelligence of the printer seems to act to his detriment from one standpoint. When workers in other lines are told business will not stand a reduction in hours they simply put it down as a business statement and pay no attention to it; whereas the printer ponders, hesitates and is lost. Verily is a little knowledge a dangerous thing.

AT the meeting of the union on Sunday, December 12, it was finally decided to inaugurate the nine-hour day in New York on Wednesday, December 15, giving forty-eight hours' notice to employers, a previous notification having already been forwarded. A four per cent assessment was levied upon the earnings of all members to defray expenses. This includes the newspaper men, whose work will not be interfered with. Quite a number of offices are already working under the new rule.

CHAIRMAN JAMES MURPHY, of the International Nine-Hour Committee, appointed by President Prescott, reports that much good has resulted since their work began; that in some cities and offices the nine-hour day has been conceded. A proposition is now before the entire membership to collect an assessment to help inaugurate it generally at some future date. Secretary Hawkes, of the committee, is located in San Francisco, while Mr. Murphy resides in New York.

NEW YORK business houses have recently received a soliciting circular from the Bureau of American Republics at Washington, which appears to be getting out a business directory under the patronage of Uncle Sam and the Secretary of State. Five dollars a card is the price asked by one Smith, who was appointed State printer of Ohio as a *protégé* of President McKinley, it is alleged. The regular directory publishers are up in arms against the unfair competition and have protested against the use of the mails by their government rival. The New York Chamber of Commerce has taken action in the following:

Resolved, That the Chamber of Commerce of the State of New York regards the solicitation of paid advertisements and subscriptions for the publication of the Bureau of American Republics under auspices of the State Department, and at the expense and for the profit of the United States Treasury, as beneath the dignity of the Federal Government, as unnecessary interference with private enterprise and capital engaged in similar business, and as being open to accusations of discrimination for money consideration in favor of one citizen and against another by reason of the methods employed in the solicitation of advertisements for the aforesaid "Commercial Directory" and other of its publications.

TYPOGRAPHICAL UNION No. 6 is endeavoring to inaugurate the Pingree land scheme for its unemployed members. A committee is at work in conjunction with a like committee appointed by the mayor. It is expected that a suitable plot of land can be secured near the city. In fact, such a location is now under consideration, and the committee hopes to report something definite soon. In November, the Out-of-Work Relief Committee expended $2,494. A one per cent assessment is levied upon the wages of all members for this fund. The union now meets under the delegate system, one delegate for each ten members. It is not so conducive to free and open thought and discussion as the old system, and the best work of the trade union is not in a paltry raising of the scale of prices, but in educating its members upon the basic evils of the industrial problem, which concern both employer and employe. The conditions under which the printer works are everything, it is needless to say; but the question of implements and materials is not the only phase—there is that of mental and bodily comfort. There are some offices in which it is a pleasure to



"AFTER THE BATH."

From photo by Beatrice Tonnesen Chicago. A suggestion for soap, laundry or other advertising use, from four of the "Tonnesen Models."



"DIVIDING THE PIE."

From photo by Beatrice Tonnesen, Chicago. A suggestion for mince pie or other advertising use, from two of the "Tonnesen Models."

work; in others, a drudgery. In the one, the mind follows the copy; in the other, the hands of the clock. In the matter of of mental comfort, the foreman is the lever. It rests with him whether the men go about their work with a light step and nimble fingers, or whether they drag or "sojer" when they can, only intent on getting out of the place, and filled with a dead weight on coming back. Fair treatment is dollars in the pockets of the employer.

Henry W. Cherouny, of the printing company bearing his name, has addressed the following open letter to the Typothetæ:

OPEN LETTER TO THE TYPOTHETÆ.

Mr. E. P. Coby, Secretary: New York, December 9, 1897.

Dear Sir,—A resolution of the employing printers was published in today's papers which asserts "that it would be disastrous to both employers and employes to reduce the hours of labor."

As none of the employing printers' associations have ever tried the nine-hour day, the above statement is, to say the least, nothing more than an opinion, without experience to rest on; and, therefore, my opinion, which is based on facts, may have some value with the contending parties and the public at large.

Up to three years ago, we worked on the ten-hour system. Being engaged in the study of certain economic works, I made a special study of the ebb and flood of energy in a given number of men, and I noticed a regular decline of each man's work after 3 o'clock each day. The lack of energy grew as the days of the week passed on. The quantity of each Saturday's work was far less than that of each Monday and Tuesday.

I took some of my best and most trusted compositors to account. Their answer was simply: "We are getting tired out. Make a shorter day and you will have no cause to complain." Then we introduced for the machines the eight-hour day, and for the job and pressroom the nine-hour system. The result was satisfactory; nay, it was surprising. The record books show a considerable increase in the product of each man. Indeed, I dare say, that if the reduction of the hours of labor means disaster, the Cherouny Company and its crew prosper in disaster. They set 300,000 ems per day on our nineteen regular weekly, semi-monthly and monthly publications—a sufficient quantity of work to experiment with in order to arrive at true economic theories.

Instead of spending $50,000 in warring for a hypothesis, let the Typothetæ appoint a committee of observation. I will show them my records of work to be compared with those of any ten-hour office in the city.

Henry W. Cherouny.

Mr. Cherouny also pays $4 a week above the union scale on linotypes and $2 above the scale to his other employes. He also gives the Saturday half-holiday, from 12:30 the entire year. This, too, is outside the union scale. For all of which we doff our hat. In conversation with the writer, his superintendent laid stress upon their standing invitation to all employers to inspect their books to see how it is done.

New York Compromises on the Nine-Hour Day.—The threatened disagreement between Typographical Union No. 6 and the Typothetæ has been avoided. Following is the settlement:

New York, December 15, 1897, 1:30 A.M.

Resolved, That on and after January 1, 1898, New York Typothetæ will concede and pay $18 per week of 56½ hours (9½ hours per day and 9 on Saturday) until the date which the International Typographical Union announces that the nine-hour day will go into effect in the competitive district (meaning east of the Alleghanies and north of Richmond), when the New York Typothetæ will on that day concede the nine-hour day of 54 hours per week at $18 and adhere to the same, allotting a reasonable time to enforce that rule in at least 75 per cent of the outside offices affected. The present arrangement of the machine scale not to be changed during the year 1898.

Jos. J. Little,
Chairman of committee on behalf New York Typothetæ.
S. B. Donnelly,
President Typographical Union, No. 6.

The typothetæ at first endeavored to secure delay until the demand was made general by the International Typographical Union. The union's committee would not listen to this. Then was offered a nine-hour day with nine-hours' pay. This was also rejected. After a long session, conducted throughout without any show of ill feeling, the above was agreed to. In case the International Typographical Union fails to enforce the nine-hour rule as above defined, New York offices will continue to work nine and one-half hours. In any event, the ten-hour day is gone forever. While the result is not the whole loaf, it is much, and both sides are to be congratulated upon their show of good sense. There is some dissatisfaction, of course, that the entire demand was not secured, but it comes largely from those offices in which the men had a "sure thing" in the event of a strike, so I am informed. On the following day the union struck two "rat" offices, W. M. Jennings, twenty-five men, sometimes double, who never paid the scale, it is said, and the Standard Fashion Company, eight men. Both firms surrendered, granting the nine and one-half hours and $18. The jobbing electrotypers, who had been considering it for some time, struck also for nine hours and were victorious. It will take effect April 1, next.

Government telegraphy in England is not an unqualified success, it now appears. The Newcastle *Chronicle* finds it necessary to "take refuge in publicity" on the subject, to wit:

We feel sure that we shall have with us everybody who is compelled to have recourse at all extensively to this branch of the postal service when we assert that during the past few months the telegraphic system, which has for years been going slowly from bad to worse, has ceased to be either a rapid or an accurate method of communication. Last week a message dispatched to us from London at 8 P.M. reached us shortly after midnight. On Monday a portion of our parliamentary report was sent off, as the post office's own coding proves, at twelve minutes after midnight—an hour when, one would naturally suppose, the wires are clear, and delay, unless intentionally caused, almost impossible. The message was delivered at twenty minutes to four. Indeed, it would seem that between three and four hours, or not a great deal more than is required for an express train to cover the distance, is the time needed to transmit a telegram between Newcastle and London. The House of Commons adjourned yesterday morning at 12:57 A.M. Our representative in the reporters' gallery advised us of the fact in a telegram dispatched at 12:30. His message, which consisted of four words, was delivered at 3:30. An adequate notion of the condition in which telegrams are received could be conveyed only by printing them *verb. et lit.;* and our readers may accept our assurance, if assurance is needful, that, were they so printed, in a large number of instances they would be quite undecipherable. The person who intrusts the post office with a telegram never knows when it will be delivered, or how it will be delivered, or whether it will be delivered at all. All he can feel reasonably sure about is that his message will reach its destination, if it does reach it, bearing information exactly the opposite of that which it was intended to convey. And for this he is charged considerably more than he had to pay seven-and-twenty years ago.

The above is timely. It is no news to those who are well aware of governmental incapacity and waste versus competitive industry, but it ought to sound a note of warning to those who just now urge government telegraphy in America. The writer never could see just where the working printer would be benefited by such a change. Cheaper telegraphy could hardly make cheaper newspapers; papers like the New York *World* and *Journal* sell for 1 cent. The circulation, then, would not necessarily be increased, and the advertising patronage depends on circulation. If more newspapers are started they must cut into the circulation of those established, and the advertising patronage of the latter decrease accordingly. Cheaper telegraphy might enable a reduction in advertising rates, but such rates, as a rule, are not based on the cost of issuing the paper, but upon the circulation, the highest the traffic will bear. Of course, if new papers cut into old circulations to any extent, a reduction of rates would follow, but this means usually for the printer a reduction in the scale of prices, a "ratting" of the office. Again, cheaper telegraphy and more newspapers would not affect the unemployed army. True, for a time, it apparently would, but soon the increased demand would meet its increased supply. When railways were being constructed and there was a demand for machinists, college professors apprenticed their sons to that trade. Today machinists are not so well off as some of us. Finally, we have the word of the Newcastle *Chronicle* that government telegraphy is not cheaper. So let us be careful in this matter. A condition once established by a government is next to ironclad, requiring decades of agitation and education to change, for every such condition has its beneficiaries, dependents, supporters, as well as the forces of passiveness, inactivity, ignorance. It continually adds to itself, strengthening its position. Parliament thus prevents competition in telegraphy just as Congress prevents competition in our mail service, notwithstanding the United States Constitution does not; and our postal department is not the best by long odds.

Written for THE INLAND PRINTER.

TITLE-PAGES AND THEIR COMPOSITION.

BY WALTER EMMERSON.

TO the left of the main entrance to the Lenox Library, New York, is a room, the contents of which should be of more than ordinary interest to a printer, and particularly so to one engaged in the book branch of the trade. Here are preserved manuscript books from many countries, and of

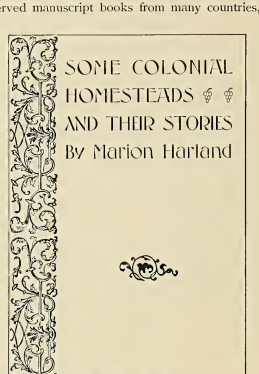


FIG. 1.

many periods—books, the text of which was written by the monks of long ago, in the cloisters of the grand old cathedrals which yet stand, and where we may still see the places where those men spent their days in the arduous toil of reproducing the devotional books of their time. Here, too, are examples of books made when the typesetter had supplanted the scribe—as the machine is now supplanting the typesetter—though the decorator and miniaturist still lingered. What must, however, be of more interest than those volumes with all their glorious wealth of gold and color, is a case of early American printed books, their title-pages displayed, having strangely worded and lengthy titles, and quaint ornaments.

In the manuscript book, no title-page, as we know it, appeared, and most of the early printed books in this respect followed them, although many of the early masters gave some of the information we now look for on the title in a device at the end of the book, which later on was transferred to the front; and the title-page gradually became a feature, adorned with wood-cut borders, ornaments, and ornamental lettering.

Today, although many elaborate engraved titles are seen in books, it seems to be almost a law of the trade that no ornamental lettering, borders, or decorations of any kind, shall appear on the typographic title-page. But that the conventional form—by which term is meant a page consisting of lines of varying lengths without ornament or decorative treatment—is the only one suitable for a book title, is a piece of trade dogmatism that will hardly stand examination.

There are two great rules which should govern the composition of a title-page—legibility and suitability. If from the subject-matter of the book, and the place it is designed to fill in the book market, an ornamental title is suitable, it is right to make it ornamental; if, on the other hand, these conditions point to a conventional title-page, and an ornamented one is set, no matter how good or beautiful the page, it is in bad taste.

A title-page is something more than a mere label giving the name of the book; it is a part of the book itself, and the style of its composition should help to produce that satisfaction which we feel in handling any well-printed and suitably bound volume. As to the rule which should govern the selection of a character of type for a title-page, it has been dealt with in a previous article, and will not be considered here.*

How should we proceed in the setting of a title-page? First, reflect on the nature of the book, and decide on the general style of composition to be followed. It is sometimes advisable to make a sketch of the plan decided on, as a much better idea can then be gained of what is likely to be the final effect, and may induce modifications at the start. Having selected a type which possesses those qualities which we desire to embody in the page, set the lines in that form to which the wording most naturally lends itself. For instance, had Fig. 2 had the words, "The Homes of Burns" for a title, some other arrangement would have been adopted than was followed. The name of the author might have been combined with the title, as in Fig. 1, and the line beneath, "with photographs," etc., enlarged, and carried into two lines.

In Fig. 3, in the absence of the paragraph beginning "comprising," it would have been well to have set the main title in capitals and in two lines, and by decreasing the size of the panel so adjusted the space that an even band of white should show on all sides of the lettering.

The chief points it is desired to make is that naturalness should rule throughout, and that the page should not be forced

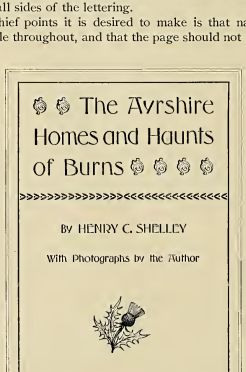


FIG. 2.

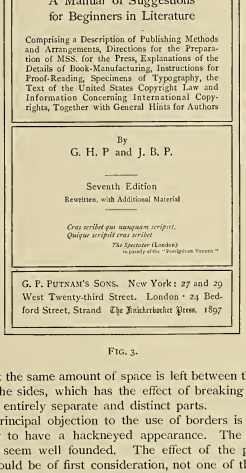
into a shape to which it does not readily adapt itself. A page of simple type well arranged will be pleasing to the eye, and may be said to have a decorative effect; with an ill-arranged page, no matter what the ornaments may be, the opposite will result.

Each title should possess an individuality; not only through the mode of its construction but by the introduction, where

* "Titles—and Character in Type."—THE INLAND PRINTER, Vol. XVIII, No 1. p. 33.

possible, of some ornament peculiarly appropriate to the subject, after the manner of some authors in placing a motto on the title. This idea was carried out in Fig. 2 by the introduction of the thistle, and in Fig. 1 by the side ornament, which seems to be of a colonial style of design.

An effective means of securing fresh effects is by an intelligent use of borders—rule or ornamental. A border often gives to a page the unity which it is likely otherwise to lack, and brings it in sympathy with the shape of the other type pages and of the leaf on which it appears. *Guard, however, against giving the page the appearance of being in a frame.* In Fig. 2, border and page are united by the cross rules; in Fig. 3, by the white space between the panels. The drawback sometimes seen in the last-mentioned style of panel-


Authors and Publishers

A Manual of Suggestions for Beginners in Literature

Comprising a Description of Publishing Methods and Arrangements, Directions for the Preparation of MSS. for the Press, Explanations of the Details of Book-Manufacturing, Instructions for Proof-Reading, Specimens of Typography, the Text of the United States Copyright Law and Information Concerning International Copyrights, Together with General Hints for Authors

By
G. H. P and J. B. P.

Seventh Edition
Rewritten, with Additional Material

Cras scribet qui nunquam scripsit.
Quique scripsit cras scribet
The Spectator (London)
so quickly of the "Forgotten Vessers."

G. P. Putnam's Sons. New York: 27 and 29 West Twenty-third Street. London: 24 Bedford Street, Strand. The Knickerbocker Press. 1897

Fig. 3.

ing is that the same amount of space is left between the panels as down the sides, which has the effect of breaking the page into three entirely separate and distinct parts.

The principal objection to the use of borders is that they are likely to have a hackneyed appearance. The objection does not seem well founded. The effect of the page as a whole should be of first consideration, not one of the details which enter into its construction. Two similarly worded titles set in the same style of type, through the introduction of borders, may assume entirely dissimilar appearances. The

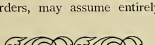

Borders

Fig. 4.


Borders

Fig. 5.

line composing the border may be in harmony with the dominant line of the type, as in Fig. 4, or may form a perfect contrast, as in Fig. 5. Had capitals in these two instances been used, the dominant line would have been a vertical one and would in great measure have formed a contrast with the varying curve of the border of Fig. 4, and would have more nearly agreed with Fig. 5. A study of the value of harmony and contrast in the lines of borders and type will often enable one to introduce change of effect with little change of material. Symmetry or the lack of it is another means. Had the thistle in Fig. 2 been a conventional one—that is, had the blossom been on a vertical stem instead of a curved one with a symmetrical arrangement of leaves—the ornaments to the left of the line "Ayrshire," and the right of the line "Of Burns," should have been equally divided and placed on either side of the lines. These may seem trifles, but, as said a great artist, "Trifles make perfection, but perfection is no trifle."

NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly "WAGNER."

Some Secrets in Lithography and "Books."—Senefelder was a great genius; some of the solutions to etch metal plate, and over which some people are wrangling, even threatening to go to court about, today, were described in his book. Now many printers are using these substances, at the same time being ignorant of their composition and not knowing where to turn when something goes wrong. Of course there is an aversion among the craft to learn anything from "books." You must "catch on automatically," is the motto.

The Congress in the Interest of the Science of "Applied Chemistry."—In the last prospectus for the "International Gathering for the Promotion of the Science of Applied Chemistry," to be held at Vienna next year, we find that under the heading in Section IX: Chemistry of the Graphic Arts, Photo-Chemistry, Photographic and Chemo-graphic Printing Processes—according to the *Graphisches Centralblatt*—Dr. Josef Maria Eder, director of the "Graphic Experimental" school at Vienna, is among the members of that congress.

What Kind of Work Can the Steam Press Print?—One matter of real interest and practical utility seems to have been settled by the Card Prize Exhibition, namely, that the fine etching and engraving done by the Milwaukee and other Western litho houses can be printed from the steam press with the greatest perfection. Certainly this work is just as fine, close and delicate as any of the "process or asphalt work" can be, if not more so. Now, why should any one contend, as I have heard here in the East, that the process work on stone is altogether too fine for the steam press?

The Card Prize Contest.—To the many engravers who have so handsomely contributed to the Card Prize Contest, thereby making it so far-reaching in its results, we would most impressively render our hearty thanks for the encouragement shown us in making the undertaking a solid success, which fact reverts to the benefit of lithography. You have set before the engravers worthy examples of the engraving art, in specimens which will in the future find a permanent place for deliberate examination. The judges have spent a great deal of time in reviewing the different examples and have not been able to reach a conclusion as yet. The ultimate result of their labor will be announced, however, in February.

The Position of "The Inland Printer" Toward Doubtful or Secondhand Innovations.—C. K., Milwaukee Litho Company, Wisconsin, writes: "I have devoted much time and money to the perfection of a substitute for litho stone, and think I have at last succeeded in obtaining a deposit which I can apply to zinc, aluminum, iron, or nickel plate, producing a beautiful surface, equal to the best blue-gray stone, and working very satisfactory. Knowing of the interest you take in these things I propose to send you some specimens drawn and transferred upon this new surface, and hope that you will try and find some people enough interested to advance money to manufacture these plates here." *Answer.*—Although I may not be suffering at present from an overdose of modesty, I must

decline to enter upon any such arrangements as you propose in the unpublished part of your letter. I do not advocate anything unless I am perfectly sure that no harm is done to those possessing rights protected by law. And I am sure that THE INLAND PRINTER would not receive any matter either for advertisement or recommendation to its constituents, unless it was satisfied that such matter represented real merit.

USEFUL FEATURES OF THE LATE "CHRISTMAS ART AUCTION SALE."—Besides the regular water colors, drawings and paintings shown, which prove that many of our lithographers have the real artistic sentiment and training; besides the splendid array of engraved work, exquisite etching on stone, fine vignette work, multi-colored process work, aluminography, old and new crayon work, three-color work, gelatin printing; besides the rare examples of script engraving, lettering, commercial designing, and work in six and eight colors, of which every color was engraved and etched on stone — the real useful feature of the exhibition was the convenient arrangement for comparative study, of which so many availed themselves. The general idea expressed was that there should be a permanent exhibition of that kind located somewhere in a convenient city, open to all more or less connected with the litho art and industry.

THE ADVENT OF WOMAN IN LITHOGRAPHY.—In the past fifteen years it has often been attempted by proprietors of litho-establishments to introduce woman in the transferring or press rooms of their shops to feed the press or cut and patch up transfers, but the innovation has thus far been successfully resisted by the men in this country, so far as I know. But in the engraving room (at the ruling machine), they have made themselves indispensable, for they do the tedious work of ruling more conscientiously than the boys, and no one has ever objected to them there. The *Stationer and Printer*, quoting from an English exchange, refers to the distinct attempt which is now being made in England at the training school in Queen square, Bloomsbury, to produce women chromo-lithographers. Upon trial, it has been found that woman's work in that art is very satisfactory, especially where much artistic skill and technic is required; much stress is laid upon the ability of woman to *dissect the colors properly*, so as to gain the right proportion of "tint" on color stones. The article further states that "successful training at the above schools is usually followed by ready employment, there being no difficulty in obtaining work. They can earn from £40 to £100 a year, while special ability receives very much higher pay. This school was originally founded by the late Sir Philip Cunliffe Owen as a part of the Royal Female School of Art in Queen square. Its success is in every way encouraging."

UP-TO-DATE TRADE JOURNALISM.—We were glad to note the strong efforts made by Brother Norris, of the *National Lithographer* to accelerate the "Art Auction Sale" and the "Card Prize Competition" of the litho fraternity, the latter started last August by THE INLAND PRINTER and which just came to a successful culmination on December 4 last in New York City. By the substantial rendering of precious space in his journal, valuable aid has been accorded to our work, and even the introduction by him of personal and private affairs goes to show how close at heart he laid these matters; although how much of the latter contributed to the gathering of our fine collection and the grand success of the undertaking in general it is as yet difficult to say. Undoubtedly there were one or two other factors at work upon the problem. Of one thing we are proud, at any rate (regarding the November issue of the periodical in question), for we can point with satisfaction to the fact that our fraternal friend has at last come out in full dress for aluminum. By his ultimate acceptance of the said plate as a substitute for litho stone he steps out into the march of progress, and we hail him with delight. From the time that THE INLAND PRINTER published its memorable article last May on "Aluminum Plate as a Substitute for Lithographic Stone," giving formulas and data, our friend seems to have held out against the innovation. We now welcome him to our side and hope that he will be able to convert many lithographers to the use of that excellent printing surface.

SPECIMENS OF LITHOGRAPHY IN THE PUBLIC SCHOOLS.—A matter of national importance, involving the placing of lithographed art work upon the walls of public schools, will sooner or later make itself evident in this country of ours. Without the least doubt, it would have a purifying and elevating effect upon the children if they were surrounded by good pictures, depicting either important national events, portraits, natural scenery, great architectural masterpieces, etc. It is a gratifying sign of the times that both in New York and Chicago collections are being made for this purpose by a society which is trying to raise money enough to be able to supply all the schoolrooms in the country with the proper pictures for this great educational instrumentality. Their task is a laborious one, as they first exhibit the pictures, thus creating a fund for new pictures, before donating the exhibit to a certain school. In this rich land of ours, why could not an appropriation be made by Congress in order to produce the proper subjects in harmony with the existing educational theories? This important work could then be done intelligently, uniformly and fittingly, thus excluding many things of positive detriment to the flexible minds of the young, which may now find their way into the schoolroom.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books and articles published in contemporaries is offered for the convenience of reference:

COLOR PRINTER, by J. F. Earhart. The standard on color printing in America. 8¼ by 10½ inches; 137 pages letterpress, ninety color plates in two to twenty colors each. $15, reduced to $10.

PRESSWORK.—A manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly. The only complete and authentic work on the subject published. Bound in cloth; 96 pages. $1.50.

VARNISHES, LACQUERS, PRINTING INKS AND SEALING WAXES; their raw materials and their manufacture, the art of varnishing and lacquering including the preparation of patties and stains for wood, ivory, bone, horn and leather, by William T. Brannt. Illustrated by 39 engravings; 367 pages. $3.

WHITE'S MULTI-COLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. 80 cents.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood by the advanced printer or the apprentice. Several chapters, fully illustrated, are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. $1.

THE MANUFACTURE OF INK; comprising the raw materials and the preparation of writing, copying and hektograph inks, safety inks, ink extracts and powders, colored inks, solid inks, lithographic inks and crayons, printing ink, ink or aniline pencils, marking inks, ink specialties, sympathetic inks, stamp and stencil inks, wash blue, etc. Translated from the German of Sigmund Lehner, with additions by William T. Brannt. Illustrated; 230 pages. $2.

EMBOSSING MADE EASY.—By P. J. Lawlor, a practical pressman and embosser. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. There are nearly a dozen pages of embossed specimens in bronze and colored inks, each worked on a different kind of stock from the rest, to show the effect of embossing on various kinds of stock. Instructions are given for making dies from various materials readily obtained by every printer, also complete instructions for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. $1.

WANT A FORMULA FOR COMPOSITION ROLLERS.—P. E. C. & Co., of Baltimore, Maryland, want a recipe for making roller composition. *Answer.*—See December number of this journal, page 322.

TOO AMBIGUOUS TO ANSWER.—E. A. L., of Syracuse, New York, has got us badly mixed up by the following: "Please tell me which is the proper way to get a job ready, to line it, like this or put a patch here and there this way I show you I can get an even impression. I will remain yours." The letter sent us contains nothing to suggest what information is wanted other

than three small and badly shaped circles, such as a pressman would make when marking out a defect in a make-ready sheet. Try again, friend E. A. L.

To Keep Bronze-Black Glazed Paper from Curling Up.—C. E. B., of Beverly, Massachusetts, desires to know how bronze-black glazed paper can be printed without curling up, and how it can best be handled to do a job of gold printing on, from cutting to trimming the same, after being printed. *Answer.*—Liberally dampen the floor around the press and cutting machine. Turn the face of the stock down.

Wants to Know Where to Get Fine Sand for Match Boxes.—H. H., of Cleveland, Ohio, has sent us a sample of cardboard showing us one side almost covered with fine white sand, such as is used on match boxes. He wants to know where to get the kind of sand shown. Also how to put it on the card in a neat and cheap manner. *Answer.*—Fine white sand, like emery, may be procured of any wholesale dealer in paints and dry colors. The sand may be dusted or beaten on, similar to flock printing, by printing the design in flock-size on to the card stock, and then putting the printed card into a box specially made for the purpose, having a strong canvas bottom and a sliding lid.

Wants Our Opinion on an Overlay.—S. D. S., of Grand Rapids, Michigan, has sent us a very neatly executed circular on enameled paper. This specimen shows a 3 by 4 inch half-tone of a beautiful young woman, seated in a large library chair, in a contemplative mood. Accompanying this specimen, S. D. S. wisely inclosed the overlay which he used in producing the excellent result shown. Your overlay has been well treated for so delicate a subject, and we commend your good judgment in its make-up. The composition, by L. E. W., is neat and well-balanced. It could have been improved if a thin lead or a 3-ply cardboard had been run between the lines of the small type at the bottom.

Wants a Happy Medium Quick-Drying Ink.—E. C. B., of Meriden, Connecticut, has inclosed us a neatly printed sample of his presswork, done on hard-laid brown writing paper. He says: "You will notice that the stock is of a peculiarly hard finish; it is made specially this way for our use. Now, the ordinary good qualities of ink which we have used and that gave satisfaction, did not dry on this brown paper for a day or two, so I told an inkmaker of my trouble, and he furnished me with a '$2 gloss label' ink. This grade of ink dries on the paper; but when I stop to make changes, which is the case every three hundred impressions or so, the ink dries on the disk of the press so that the rollers stick, and I can hardly run the press longer than half a day without numerous droppings of oil, without washing up. Perhaps you can tell me how to correct this trouble. Have been watching your department for a case like mine." *Answer.*—As the sample of printing sent does not require much ink, we recommend that you get a supply of the same kind of ink that you first used and mix it with the "gloss label" ink, half-and-half. If this does not dry as you desire, reduce or increase the quantity of either. Mix the inks thoroughly.

Form Rollers Cutting Badly.—C. F. H., of St. Johns, Michigan, writes: "For some time past I have had great trouble with our two form rollers cutting badly on our newspaper press. We run a Campbell press some twenty-five or thirty years old; it is minus a vibrator roller, although there is a place on the machine for one. There is no way to raise the rollers, save by inserting a piece of card or pressboard under the boxes which hold the rollers. When this has been done and the rollers thus set so as to rest squarely and nicely on the form, we then run a sheet of paper through. A light streak shows up close to the margin, which necessitates lowering one of the rollers a trifle, and when this is done they jump and bound around as before. Can you suggest anything that can be done to stop this fault and at the same time get a good print? Would a vibrator be the thing needed? If so, the probable cost?" *Answer.*—You need some device for keeping the rollers down to the proper setting, and any intelligent machinist or blacksmith should be able to attach to your press something of this kind. Still, as the best way out of the trouble, write to the nearest agency of the Campbell Press Company, and besides telling them that you want a vibrator for a two-roller country Campbell press, let them also know the number and size of bed of the press—measuring from outside of both wooden bearers.

Reasonable Time for Half-Tone to Dry.—A correspondent propounds these queries: "(1) How soon could a pressman reasonably expect these four small pages of half-tones to become dry enough to permit him to work off the other side from a similar form? (2) You will notice a bad ebony tint on the back of the sheet here sent you. Now, I linked all my knowledge with what I could get from 'Presswork,' but the slightest contact would produce the offset; and, at last, I was forced to give it up and spread them out singly. Is the fault mine or is it in the ink? Will you please give a remedy and recommend the best ink for this particular class of work?" *Answer.*—This sample has evidently been printed on a platen press, where the *exact* quantity of color cannot be maintained as upon cylinder presses; hence a grade of ink that would give first-class results and dry on coated paper (as in the present case), would not be equally suitable for even the same kind of forms done on a platen press. We could suggest such a grade of ink—say, at 55 to 75 cents a pound—as would give the fullest satisfaction on a four-roller cylinder press, but would hesitate to recommend this ink for a platen press unless the distribution and fountain facilities approached the former in effectiveness. It should be borne in mind that the *quantity* of ink carried on a job has most to do with "set-off." In the present case, we would suggest a *free* and *moderately quick-drying* black ink, *carefully carried as to quantity fed on to rollers*, and the printed sheets lifted carefully away in small lots: By placing a strong piece of cardboard on the fly-board of the press and lifting the sheets on to it in small lots from the press, there will be a better chance to have clean work. The safest way, however, is to "sheet" the work as it is taken from the tympan; by so doing the printed matter is aided in drying, and the sheets may be "backed up" the following day.

Wants Our Opinion Regarding the Necessity of Underlaying.—W. McN. Bros., of San Jose, California, desire that we publish the following query and our answer to the same: "We have a pressman who has been in our employ for many years, but who will insist upon underlaying his plates; frequently pasting on thin strips that we know, and it seems to us anyone of common sense should know, ought to be used as overlays. To our way of thinking, there is about as much horse sense in poulticing a nose for a boil on the neck, as in trying to make ready a half-tone cut from the back. Finally, we have induced our pressman to 'cave in,' providing your authority is against him. Please express it, etc." *Answer.*—A query that is put in such arbitrary language, because it prejudges whatever may be said that is not in conformity with the opinion here so forcibly expressed, almost disbars considerative attention; but as the methods of the pressman in underlaying the half-tone cuts are probably more nearly correct than the sophistry of the correspondent, where he says, "That to our way of thinking, there is about as much horse sense in poulticing a nose for a boil on the neck, as in trying to make ready a half-tone cut from the back," we deem it a duty to endeavor to disabuse so erroneous an impression as that formed by the writer of this query. "Skillful underlaying is the key to good presswork," says the author of "Presswork." The same work says: "The necessity for underlaying becomes apparent after an impression has been pulled on a sheet of paper, by reason of various degrees of inequality presenting themselves on the face and back of the printed proof. *These inequalities must be*

adjusted whether they are excessive or insufficient in height; first, because the rollers cannot cover the printing surface uniformly; second, *because* the paper cannot be impressed evenly on the form; and, lastly, because overlaying would not suffice to bring up sharply and rigidly the lower parts. But underlaying does not consist merely of the act of pasting here and there on the bottom of the low plate a piece of thin or thick paper, irrespective of the peculiar irregularities of the plate as shown by the printed impression taken therefrom. It is just as necessary to thoughtfully and skillfully apply the right thickness of underlay on the deficient place as it is to paste on the finished overlay. There must be harmony in the operation. No careful workman can afford to overlook the proper underlaying of a form; to do so is simply loss of time. The most skillful overlaying on the best prepared tympan will not avail when this is slighted." It is quite evident that our correspondent has much to learn respecting the mysteries of good presswork and the means employed by thoughtful pressmen to rightly produce it. Much of the half-tone work shown in this journal is largely the result of skillful underlaying. Indeed, most of the beautiful artists' proofs, made by photo-engravers, are produced by skillful underlaying and printed on hand presses. As it is said that "a little learning is a dangerous thing," we would suggest that McN. Bros. secure a copy of "Presswork," read it carefully, and let the pressman who has been in their employ for many years follow the bent of his methods for getting out good printing.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

THE following list of books, and articles in current magazines, are given for the convenience of reference to those interested:

PUNCTUATION.—By John Wilson. 334 pages; cloth bound; $1.50.

BIGELOW'S HANDBOOK OF PUNCTUATION.—By Marshall T. Bigelow, Corrector at University Press. 112 pages; cloth bound; 60 cents.

PENS AND TYPES.—A book of hints and helps for those who write, print, read, teach or learn, by Benjamin Drew. 214 pages; cloth bound; $1.50.

ENGLISH COMPOUND WORDS AND PHRASES.—A reference list with statement of principles and rules, by F. Horace Teall. 312 pages, 6 by 9 inches; cloth bound; $2.50.

COMPOUNDING OF ENGLISH WORDS.—When and why joining or separation is preferable, with concise rules and alphabetical lists, by F. Horace Teall. 224 pages, 5 by 7 inches; cloth bound; $1.25.

EVERYBODY'S POCKET DICTIONARY.—Contains 33,000 words, compiled from the latest edition of Webster's International. Size, 2¾ by 5½ inches; leather, indexed, 50 cents; cloth, not indexed, 25 cents.

NEW WEBSTER DICTIONARY and Complete Vest-Pocket Library, by E. E. Miles, based on Webster's International. 192 pages, 3½ by 2¾, cloth, indexed, red edges, 25 cents; morocco, indexed, gold edges, 50 cents; extra morocco, indexed, with calendar, memorandum and stamp holder, gold edges, 60 cents.

ANYBODY ELSE'S.—E. McA., Chicago, asks: "Will you kindly give me information in regard to the correct way of expressing the following: 'Their credit is as good as anybody else's,' or 'Their credit is as good as anybody's else'?" *Answer.*—My choice is given at the beginning of this paragraph. See also "Discrimination in the Use of Words," in December INLAND PRINTER.

BAD GRAMMAR IN ADVERTISEMENTS.—S. G. S., Charles City, Iowa, writes: "I have just read THE INLAND PRINTER for November—advertisements and all. On page 147 is an advertisement that says, 'When the cash don't come with the order I don't ship the [goods].' To spell out the first 'don't' would make the sentence read, 'When the cash do not come,' etc. Now why *don't* the ad. editor or proofreader correct such glaring errors?" *Answer.*—Advertisers so often object to having their copy changed in any way that it is not always safe to make corrections. Even so necessary a change as the one correctly indicated in our question has often cost publishers of periodicals a good deal of money, because advertisers insisted on another publication without charge. It would be well in such a case to suggest the correction to the advertiser, but in many instances the correction would not be allowed.

PLURAL POSSESSIVE.—C. B. W., Jamestown, New York, asks: "Are the words 'lumbermens supplies' in correct form, or should the first be 'lumbermen's'? I had copy printed 'lumbermens' and inserted an apostrophe, but the proofreader marked it out. He said the copy (a letter-head) should be followed, even if it was wrong; but he also said the form without the apostrophe was sanctioned by general usage, and that it is not a possessive, and the correct form would be 'lumbermen supplies.'" *Answer.*—It is usually true that printed copy in such a case is meant to be followed, and, unless with the customer's permission, it is wiser not to change it. The form without the apostrophe, however, is certainly not sanctioned by general usage, for in the light of grammar rules it is simply absurd. It is clearly a plural possessive, though some grammarians (S. W. Clark, for instance) call possessives in such use adjectives; but even so they do not omit the apostrophe. Reason is absolutely lacking in the suggestion of "lumbermen supplies," and it would not pay to try to account for the mental process that led to it.

CAPITALIZING IN COMPOUNDS, ETC.—V. H., Shelbyville, Illinois, utters a good criticism, as follows: "In your answer to W. P. R., in the October number, you say that in compound words only one capital is to be used, whether the word is hyphenated or not. It seems to me that where both the parts are formed from separate proper nouns, and a hyphen is used, and in compound official titles, each should be spelled with a capital. My chief difficulty in words is 'none.' I have always used it in the plural number; as, 'Many were asked, but none were present.' That eminent authority, the New York *Sun*, and many others, use it in the singular number only. Is it not a fact that it is proper to use it both ways, but usage is gradually restricting it to the singular?" *Answer.*—The answer to W. P. R. was deficient in not considering words of the kind referred to by our correspondent. Of course they must have a capital to each element of the name, as in *Times-Herald*, Attorney-General, etc. It is a fact that it is proper to use "none" in both numbers, and that there is rather more tendency now toward restricting it to the singular than there used to be. But the plural is the better usage in many instances. See the answer to F. C. C.

CHOICE OF PREPOSITION.—E. L. B., Chicago, writes: "In a circular just received from THE INLAND PRINTER, the following phraseology is used in the first line: 'To keep abreast *with* the revolution,' etc. Do you think the preposition here used with abreast is preferable? 'To keep abreast of' is the way I have been trained to use the phrase, as in 'To keep abreast of the times.' Following out the analogy of 'ahead of' and 'abaft of,' it would be natural to say 'abreast of.' A friend argues that coming up even, into line, makes a change in the situation that is denoted by a change in the use of the preposition 'of' to 'with.' But 'alongside of,' which is equivalent to 'abreast of,' could not be properly changed to 'alongside with.' Another question comes up in this connection. Might not the prepositions 'of' and 'with' be omitted in these cases and the phraseology still maintain, if not gain, in strength?" *Answer.*—I prefer "abreast of," and that is certainly commoner; but the dictionaries give "abreast with" as equally good. Some such expressions are common without a preposition, but not the one in question. "Abaft the beam," for instance, is always used, not "abaft of the beam."

NONE WERE, OR NONE WAS?—F. C. C., New York, writes: "In the sentence, 'At Memphis, Tennessee, none of the local agents were attacked by the fever,' the reader changed the plural verb to singular, claiming that none (no one), being in the singular, must be modified by the singular verb (was). Is it a proper change?" *Answer.*—The pronoun is certainly singular by its etymology, and agreement of a verb in number with its subject is a familiar demand of syntax. Yet there are a

few exceptions, and this is often considered one of them. If the writer's idea was that no two or more were attacked, he had the sanction of very good usage in writing "none were." Sometimes the plural verb is preferable. The Century Dictionary's definition of "none" is: "Not one; no one; often as a plural, no persons or no things." The Standard Dictionary, under "Faulty Diction," page 2271, says: "Construed in the singular or plural, as the sense, or the best expression of the meaning intended, may require." Other dictionaries say what means the same as our quotations. Alfred Ayres, in his book "The Verbalist," says, "Commonly treated as a plural; as, 'None of them were taller than I.' Though 'none' is a contraction of 'not one,' to construe 'none,' in a sentence like this, as a singular, would antagonize prevailing usage. Instead of using 'none' as a singular, it is better to write 'not one' or 'no one.'" Goold Brown says "none" is applicable to either number. Undoubtedly, the proper action for the proofreader is to follow copy. He should never change what is written in such a case, though he may well enough, if possible, ask the writer's permission to change if he thinks it should be done. See V. H.'s letter and the answer.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

THE following list of books and notices of articles in contemporaneous papers are placed here for convenience of reference:

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Bound in cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. $2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 150 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. $3.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. An advanced text-book on decorative art, being a sequel to "Lessons on Decorative Design," by the same author. Bound in cloth; 216 pages; 49 plates. $2.50.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work. The frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed. 140 pages. $2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver and printer who attempt color work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book and it is done in a thorough manner without scientific complexity. Fifty pages with color plates and diagrams. Bound in red cloth.

THOMAS OWEN, of Houston, Texas, sends some well executed samples of chalk-plate engraving, which prove that the process is as well adapted to engraving mechanical designs as it is ill adapted for portrait engraving.

PREPARATION OF LITHO-ROLLERS FOR ZINC ETCHING.—Claude O. Funk, Wichita, Kansas, asks: "Will you kindly answer in 'Process Engraving Notes and Queries' the question: How are lithograph hand rollers prepared for rolling up in zinc etching?" *Answer.*—Roll the lithograph hand roller up in middle lithographic varnish and leave over night to permit the varnish to soak well into the leather. Then scrape off the surplus varnish with a dull knife and roll up in etching ink. Never use benzine or turpentine to clean the roller. Repeating the varnish occasionally keeps the roller in working order.

PHOTO-ENGRAVING, CITY OF MEXICO.—E. M. M., Mexico, writes: "We are greatly interested in your 'Process Engraving Notes' in THE INLAND PRINTER. We would like to know the cost of a plant to do photo-engraving and half-tones up to, say, 7 by 11 inches. We should also be very thankful for a list of the articles required. There is no photo-engraving plant in this city for custom work." *Answer.*—A list of the articles required in photo-engraving would take up one of these pages. The extent of the plant and its cost would depend on your requirements and present facilities. You had better seek out a competent photo-engraver first, through an advertisement in THE INLAND PRINTER, and let this man plan your process plant.

ENGRAVING PROCESS FOR JOB PRINTERS.—L. E. Shaw Supply Company, Rockland, Maine, write: "Will you inform us whether there is any reliable process of making cuts which can be used by job printers who do not employ a regular engraver? We have read much of the 'zinc process' for reproducing original drawings, prints, etc., but the book and outfit have been somewhat expensive and we have hesitated to purchase, fearing that it might be a fraud." *Answer.*—A job printer could more easily learn his trade from start to finish from a book than could the technical business of process engraving be learned from a similar source. A work like "Jenkins' Manual of Photo-Engraving" will give all the information necessary, but how to apply that information to the production of properly engraved blocks takes as much time or more than most trades. Cuts enter so largely now into printed matter that every printer should keep himself informed as to the methods used and improvements that are constantly appearing. In this way he becomes competent to criticise the engraving which he orders. The cheapest method, by all means, for job printers having engraving to do is to send the order to the nearest process engraving house.

ALBUMEN SUBSTRATUM.—Beginner, Los Angeles, California: "I am having much trouble with the negative films stripping from the glass while intensifying. The collodion seems to tear easily. The water falling from the tap is often sufficient to rip the film to pieces. A business man in the town, who used to be a wet-plate photographer years ago, tells me the cotton I am using in making the collodion is at fault. Kindly tell me what kind of cotton I should use." *Answer.*—To keep a collodion film secure on its glass support during the operations of developing, washing, fixing and intensifying there is nothing to compare with a substratum of albumen. Photographic writers frequently disapprove of it from the fear that the albumen will contaminate the bath, though they fail to explain how the delicate substratum of albumen covered with impervious collodion is going to get to the bath. Take:

Albumen from a fresh egg	1 ounce
Water	40 ounces
Conc. aqua ammonia	1 dram

Beat the albumen to a froth, mix thoroughly with the water, filter twice, then, when the glass is entirely clean, flood it with water under the tap, drain slightly and flow it with the albumen solution just as carefully as if it were collodion, allowing none to get on the back of the glass. The glass should now be put in a rack away from dust to dry. The whole is a simple operation but is too often carelessly performed.

RE-ETCHING HALF-TONES.—Engraving Company, Toronto, Canada, complains: "Our engravers are not altogether successful in re-etching half-tones with acid; they want to lighten up the high lights and shadows with the burin, the effect being very patchy, as you will see by proofs inclosed. When we have marked proofs to be re-etched, here and there, our engravers claim the acid will not etch the enamel evenly once the latter has been inked and proofs taken from the block. We believe other shops do it. We shall be grateful to you to send us, in stamped envelope herewith, the *modus operandi*." *Answer.*—Engraving Company should understand that inquiries made to this department, when of general interest, must be answered here, so that others may be benefited. High-class process work does not depend any longer on technical secrets, but on the skill with which the operations are performed. Take this very query, for example: If space could be given here to a minute description of the methods employed by the most skillful re-etchers of half-tones, it could not be guaranteed that your engravers would succeed in applying the instructions. It is not the knowing what to do but how to do it, that tells in the

result. What to do in this case is to prove the half-tone plate after etching, then remove the ink from the enamel coating first with spirits of turpentine and a soft clean rag, and then get rid of all trace of the turpentine with another clean rag and benzine, or you might use a mixture of turpentine and benzine. This should leave the plate so clean that after washing it well under the tap the chloride of iron will etch it evenly. Now comes in the individual skill and artistic judgment of the re-etcher, something that cannot be learned from books but on which the quality of the half-tone depends.

PROCESS TERMS.— Herewith are a few of the odd terms used in process work which might not be clear to a beginner:

Bite. The period of time a metal plate is in the etching solution, or the amount of etching or corrosion effected by the acid is called "a bite." Between each "bite" the ground or "top" is strengthened by the addition of either more ink or a powdered resin.

Burning-in. The carbonizing of the sensitized glue solution used in half-tone work on copper.

Cliché. A name applied by some foreign writers of English to a negative. Properly, it is the French word for stereotype or electrotype.

Comets. Dirt specks on a negative with tails to them in the direction of the flow of the collodion or bath are appropriately called comets.

Dip. Each intensification of a negative is a dip.

Enamel. The sensitized glue solution used in half-tone on copper after it has been carbonized or "burned-in."

Etching. Is applied to the whole process of engraving metals with acids, and is used also in place of "bite." The engraved plate produced by acid corrosion is also called an etching.

Etching tub. The vessel containing the etching solution or mordant. It is usually an oblong, shallow box made acid proof and rocked like a see-saw on a strip of wood under the center.

Flat. When a number of negatives are reversed on a single glass to be etched together, it is called a "flat." The etched plate is also termed a "flat."

Full-tone. A half-tone engraving containing pure whites and solid blacks.

Half-tone. This term well expressed, some years ago, the engravings made through the aid of a screen, when the high lights of the copy were darkened and the deepest shadows lightened by the engraving process, thus reducing the contrasts to an intermediate shade or half-tone. As the contrast between the extreme lights and deepest shades are now often increased by this process, the title half-tone is a misnomer in its general application, though, unfortunately, still entirely applicable to some reproductions.

Kaurls. Small wheels used in engravers' roulettes.

Mordant. Any liquid that will etch or corrode a metal surface. An etching solution.

Oyster shells. A name that well describes the shapes of peculiar markings that occur on a negative.

Print. In process work, the image on a sensitized metal plate produced by the action of light through a negative or positive.

Roulette. A wheel in a handle used by engravers to indent a series of lines or dots in a metal plate.

Screeny negative. One in which the lines of the screen are unnecessarily conspicuous.

Stug. A scratch or tear in a negative.

Squeegee. A flat piece of wood containing in its edge a strip of soft rubber. Used to bring a collodion or other film in intimate contact with a support.

Staging. The stopping out on a metal plate of portions of the picture before each "bite."

Top. The acid-resisting coating on the print and over the surface of the metal plate. An etching ground.

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Office, 212 Monroe street, Chicago, marked "BYXBEE."

SHEBOYGAN, Wisconsin, has a new daily — the *Post.*

THE Richmond (Va.) *State* has suspended publication.

THE Greenville (Tex.) *Messenger* shows many creditable ads.

"YOU can't convince an editor that 'no news is good news.'"

WESLEY M. OLER has purchased the Baltimore (Md.) *Herald.*

THE *Outlook*, a weekly, has once a month a magazine number.

J. M. HOFFA has disposed of his interest in the Bowling Green (Ohio) *Sentinel.*

A NUMBER of newspapers were received a day or two too late for comment in this issue.

THE Albany (N. Y.) *Atlas* is a new paper. It claims to be the only true exponent of Democratic principles.

T. C. CUNNINGHAM, of the Chippewa Falls *Independent*, has purchased the Oshkosh (Wis.) *Times* for $10,000.

THE *Golfer*, Boston, entered upon its sixth volume with the issue for November. It is in every way a highly commendable magazine.

THE Atlanta (Ga.) *Weekly Journal* offers a lithographed calendar for 1898 to every person sending 50 cents for a year's subscription.

THE Waycross (Ga.) *Journal* recently published an interesting "Anniversary and Fair Edition." The title-page was in three colors.

PLANS are reported well under way for the establishment at Springfield, Illinois, of a new afternoon paper, with Governor Tanner at the head.

Our Coutpanion, published by and for the children of the Cincinnati House of Refuge, issued a neat and interesting Thanksgiving number.

EX-SENATOR PEFFER has sold the *Advocate* to Col. T. W. Harrison, ex-mayor of Topeka. The *Advocate* will hereafter be independent in politics.

L. J. HARRIS has sold his interest in the Ord (Neb.) *Times* to his partner, H. D. Leggett. Mr. Harris intends starting in business again in Saline county.

A STATEMENT has been published that the Government will soon abandon the printing of return cards on stamped envelopes. No official announcement has yet been issued, however.

MATTOON, Illinois, had a "Free Street Fair" in November, and the *Press*, of that city, issued an illustrated edition, satisfactorily printing a large number of half-tones on a 2-cent paper with cheap book ink.

GEORGE S. JACKSON, one of the publishers of the Aberdeen (Miss.) *Ledger*, was shot and killed by his partner, E. V. Yongue, as the result of a misunderstanding incidental to business. Yongue is ex-mayor of Carrollton.

AMONG the most creditable publications I have before me this month is the *Kings and Queens of the Range.* It is published monthly at Kansas City, Missouri, and is fully illustrated with well-printed cuts of well-chosen subjects.

L. W. ROGERS, who was one of Debs' companions during the railway strike, and served a term in Woodstock jail for disobeying Judge Wood's injunction, has started a weekly paper in the interest of trades unionism at Lansing, Michigan.

HENRY TUCKER, agent of the Associated Press, and son of Henry O. Tucker, proprietor of the Troy (N. Y.) *Press*,.

recently lost his life in the Klondike regions. After spending two days and nights in an unsuccessful attempt to locate a claim, he died from exposure and exhaustion within a few miles of Rampart City.

THE Newburgh (N. Y.) *Register* has changed from a six to an eight-page paper. A Scott perfecting press, capable of an output of 30,000 per hour, has just been added, making the plant one of the most complete along the Hudson river.

PRESIDENT McKINLEY has nominated C. J. Adams, publisher of the Grundy *Courier*, as postmaster at Reinbeck, Iowa. The *Courier* recently moved into a new office building and is now located in as pleasant and comfortable quarters as any paper in the State.

WILLIAM BRYAN, who recently died at Hudson, New York, at the age of seventy-seven years, was for many years and up to the time of his death editor and publisher of the Hudson *Republican*, and also postmaster from 1877 to 1885. He was a brother of Clark W. Bryan, of the Springfield (Mass.) *Union*.

H. L. STEWART & Co.—Your letter-head is very neat. The rate card of the Huron County *News* contains good arguments, particularly that on the third page. It would have been much improved if the size had been reduced to about 3 by 4 inches, using a smaller cut of the same subject.

WILLIAM H. KEEFE, manager of the *News*, Newburgh, New York, has been obliged to let his paper go into the hands of a receiver, owing to the experiment of running a lithographic department in connection with his plant. It is hoped that he can soon resume the full management of so good a paper as the *News*.

RIVERSIDE, California, holds the palm for the most completely filled journalistic graveyard. Twelve papers have yielded up the ghost within ten years. Here is the list—*Echo, Reporter, Chronicle, Tribune, Phœnix, Reflex, Exchange, Moon, Searchlight, Indicator, News, Globe*. There are a few names left—who'll be the next?

THE New York *Herald* announced that the *Evening Telegram*, which is really an afternoon *Herald*, would no longer be published, but the following morning said: "In view of its many outstanding advertising contracts and its large circulation, and for other considerations, the several editions of the *Evening Telegram* will continue to appear as usual every day."

JOHN W. HOYSRADT, who has been employed on the *Eagle*, of Poughkeepsie, New York, for several years, has resigned his position and removed to Amenia, New York, where he will assume part ownership of the Amenia *Times*, and fill the position of assistant editor. He is a capable writer, with power of description well in advance of many, and will make his mark. His father owned this paper twenty-five years ago.

J. E. CALDWELL HEYER, one of Chicago's old newspaper men, is dead. For nearly twenty years he was editor of the *Journal of Commerce*. His great grandfather, Rev. James Caldwell, made himself famous during the Revolutionary war, when, at an engagement with the Hessians, the wadding for the cannon giving out, he ran into his church, gathered up the hymn books and took them to the cannoneers, saying, "Put Watts into 'em, boys!"

THE *Printers' Devil*, a new publication to be issued every two months by the West-Johnson Printing Company, Easton, Pennsylvania, is a novel, amusing and interesting little sheet. It is illustrated in colors "from plates made by George W. West, by a simple process of his own, and at an outlay of less than 25 cents. The only tool used was a sharp penknife. Mr. West will, in the near future, enlighten the general printers in this art for a small consideration."

THE Columbia (Mo.) *Herald* receives many well-deserved compliments from the press of the surrounding country, some of them describing it as "the model country newspaper." It contains a remarkably large amount of genuine news, and as to mechanical execution has few equals. Its Thanksgiving number contained a very unique feature. One-quarter of the first page was so printed as to present the appearance, when folded, of the title-page of a magazine with a black cover, red lettering, and an illustration in the center in black and white.

THE Illinois Press Association will hold its thirty-third annual meeting at Springfield, February 22, 23 and 24, and matters of great moment to the editors of the State will be presented. There are many points of vital importance to the newspaper fraternity that are looked after by this association from which large financial benefits are derived by the country press, and every editor in the State should be a member. Write to the secretary, J. M. Page, Jerseyville, for application blanks, and lend your presence and counsel to the organization.

THE *Carriage Monthly*, published at Philadelphia, has, for the past fifteen years, during the annual conventions of the Carriage Builders' National Association, published a *Carriage Monthly Daily*. An account of some of the difficulties surmounted in this enterprise is given by W. W. Wood, its special editor, in the November number, and makes very interesting reading. Between seven and eight tons of paper were used for these daily editions during the recent convention in New York. The first day's *Daily* comprised a quarto volume of 102 pages; the second day, 86 pages; third, 94, and fourth, 94. On the afternoon of the last day the entire reading matter, and one set of advertisements, was bound in one complete volume, making a *Daily* of 172 pages, besides 12 pages of illustrations.

THE article by Mr. Loomis on next page is well worth the careful consideration of publishers. I should be pleased to hear from others on any subject pertaining to any department of newspaper conducting. If you have followed out plans that have proved profitable, "cast thy bread upon the waters," etc. Let me make it clear: You may have adopted a method of handling your circulation that has brought you pleasing returns. Give a description of your plan—it will undoubtedly be just what a dozen others are looking for. They may be weak in this particular spot, but unusually strong in the way of news-gathering, subscription canvassing, ad. soliciting, or some other department, and will be led to disclose the secret of their success to your unquestioned profit. Let your remarks be brief and to the point—not giving general, but, rather, specific directions, advice, and description of methods pursued.

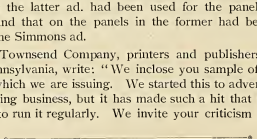
TWENTY years of publication gives the *American Machinist* an opportunity to commemorate its anniversary in a special number, or rather in sixteen pages of supplement to the regular number for November 4. Being a practical journal, that paper would not indulge itself to the extent of a special edition, because, as it says editorially, it tries to make each number specially good. With all its modesty, however, this influential journal has succeeded in making the section that advertises its history and growth vividly interesting, not only to the machinist, but to the general public, who like to know the secrets of a powerful paper's success and development. All departments of the organization are described and illustrated with portraits and pictures of the working rooms. Under the account of the "Department of Illustration" the readers are favored with a succinct description of the various photo-mechanical and other processes employed to make the cuts used each week in its columns. Zinc, wax, half-tone plates and wood engravings are illustrated in the different stages of finishing. Pictures are also shown of the interior of the linotype and press rooms.

THREE large ads. have been received from the Hartford (Conn.) *Post* with a request for criticism on them as "rush advertisements on a daily paper." The one of Williams' Casino Coffee has ample matter for three ads. of equal size. This is no fault of yours, however, and it is set in the best possible manner. That of the Hartford One-Price Clothing Company is excellent and could not be improved upon. Rennaker & Company's ad. has two or three weak points. "We are

selling" should not have been displayed. The article offered should have received the prominence, thus justifying the use of black figures. As it is, "We are selling" is quoted at eight different prices. Neither was the display of these words needed to catch the eye—"The Inner Man and the Outer Man" had already accomplished this. In trying to display all of "In Our Men's Overcoat Department," you have failed to bring out the most important part—men's overcoats. These features are more noticeable when contrasted with the pleasing appearance of the One-Price Clothing Company's ad. If there had been sufficient time, Rennaker's could have been further improved by the use of a rule or border around it.

ANGUS G. WALL writes: "I send you proofs of my recent work as 'ad. man' on the *Illinois State Journal*, respectfully asking your opinion of my work—that of a recent importation from one of Illinois' darkest Egyptian counties. I read with much interest the advice in THE INLAND PRINTER for November to the ambitious country typo who hankers after a 'sit' in a 'bigger' town. It struck a responsive chord in my bosom." It is a pleasure to inspect such ad. composition as you submit. A noticeable feature is the care shown in selection of type and border suitable to the business advertised, particularly in the "Art Emboidery Exhibit" of the John Bressmer Company. It would be difficult to select one and pronounce it the best, as all but two are practically above criticism. In the ad. of Meyers Brothers and the one of Simmons' Book Store advertising wedding invitations, panels are made of border similar to that used around the entire ad. A much better effect would have been had if the border surrounding the latter ad. had been used for the panels in the former, and that on the panels in the former had been used around the Simmons ad.

THE Townsend Company, printers and publishers, Pottsville, Pennsylvania, write: "We inclose you sample of a small weekly which we are issuing. We started this to advertise our job printing business, but it has made such a hit that we have decided to run it regularly. We invite your criticism and any



pointer you may give will be greatly appreciated and employed by us." *Ev'ry Wednesday*, "a home paper for the masses, for the classes, for everyone," is an interesting little paper, with scarcely anything about it to indicate that it was intended for advertising purposes. It is filled with news, interestingly presented and neatly printed. The dashes used between the articles are altogether too large to be in keeping with the otherwise good taste of the Townsend Company. If some division that would be distinctive is desired, why not use a Jenson ornament (the heading and date line are in this type)? I notice 10, 12 and 18 point in the article headings. It would be better to keep to one size—the 10-point would be my preference. Reproduced on this page is a small card which was inclosed with the paper—a few words, but an excellent ad.

THE Polyglot Publishing Company, St. Louis and New York, issues a neat booklet descriptive of the only twelve high-class magazines printed in foreign languages in the United States, all of which are published by this company, and include the German, French, Swedish, Norwegian-Danish, Bohemian, Spanish, Italian, Hollandish, Polish, Slavonic and Hungarian languages. A separate magazine is published for each of these nationalities, in their native tongue, but the contents differ very little, the same cuts being used for illustration. It is estimated that 29,000,000 of the population of the United States are foreign born or born of foreign parents, and the business man who wants to sell his merchandise to foreign-born people should secure one of these booklets, which gives advertising rates in each and in the whole list that are certainly very reasonable. Here is a bit of good sound argument from the company's circular: "The campaign managers of the Greater New York mayoralty election, knowing that they could not reach all the voters by English orators, secured polyglot stump speakers. For Tammany Hall alone were engaged three French, five Hungarians, four Polish, seven Italian, twelve Hebrew, six Bohemian, one Spanish, and two Swedish speakers. Now, can a business man who wants to sell his merchandise to these people do it without advertising in the magazines and papers published in their languages?"

HARD WORK VS. PREMIUMS—BY CLARKE HELME LOOMIS.

There are known to publishers of country newspapers two methods by which the subscription list may be built up, and it is of the comparative value of these two methods—as shown by a conscientious canvass of the results—that I wish to speak.

The order of procedure most generally in vogue is that of offering premiums or prizes in connection with the home publication. In this case the publisher's only thought is what he shall give, and his chief ambition to give better and more valuable premiums than his competitors. City papers, farm journals, magazines, and periodicals of all kinds, books, tickets on sewing machines, bicycles, etc.—in fact, anything and everything, from a pocket gazetteer to an interest in a white elephant. And the worst feature of the matter is that in nineteen cases out of every twenty the publisher who resorts to this method considers it a perfectly proper and legitimate means to the end in view. Very often—as another phase of the same general plan—the usual subscription price of the home paper is cut down.

The idea involved in this giving of premiums and lowering of subscription rates is the old worn-out one of appealing to man's inherent characteristic of snatching at any hook baited with "something for nothing." While it may be excusable and even good business policy with periodicals of a certain dubious class, so far as the country newspaper is concerned it is detrimental to the publisher's best interests, and depreciative of the high standard of country journalism. By its continued use the subscriber is brought to firmly believe that under no circumstances can he get "value received" for his money from the regular issue of the home paper at the regular subscription price. This result, while a wholly natural sequence, is, in the opinion of the writer, pernicious to the last degree.

From a business standpoint, the publisher cannot afford to give away premiums, as they cost him something—be it much or little—and there is no adequate return. On the other hand, why cannot the publisher (supposing him to be an editor and writer) be imbued with something of the spirit which would restrain an artist from offering a prospective customer a prize of a gaudily gilded frame as an additional inducement to the purchase of a work of art? The publisher should aspire to a higher standard in his department of the great journalistic field.

I now come to the other of the two methods of increasing circulation—the one which I have found by actual experience to be the only one productive of satisfactory and lasting results. It is that of making the home publication worth the subscription price. Do good, hard, honest work on the news columns, and educate the reader up to the knowledge that you publish the news, and all the news, every week in the year. Other departments of the paper demand attention, but the news department—carefully filled from week to week with catchily headed "leaders," sketches, items and personals—is what firmly enthrones the publication in the regard of the readers, and constantly adds new names to the subscription list, and

dollars to the pockets of the publisher. Special editions, issued occasionally, are also sources of both immediate profit and future benefit, if properly conducted. They evidence enterprise on the part of the publisher, and are a distinct help to him in many ways.

Although much more might be said, I believe I have sufficiently enlarged upon the subject to make the difference between these two methods and their results perfectly clear. The country publisher must choose between them.

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed to this office, flat, marked plainly, "RALPH."

THE following list of books pertaining to the subject matter of this department is given for the convenience of readers:

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRINTER'S ART.—A text-book and book of specimens for printers' use, by A. A. Stewart, Salem, Mass. 113 pages, 6 by 8 inches; oblong. $1.

NINETY IDEAS ON ADVERTISEMENT COMPOSITION is a pamphlet of 96 pages, containing 90 specimens submitted in an advertisement competition conducted by THE INLAND PRINTER. 25 cents.

MAGNA CHARTA BOND ADS.—The complete set of 148 designs submitted in the recent advertisement competition of the Riverside Paper Company, in book form. 160 pages, 9 by 12 inches. 50 cents.

DESIGNS AND SUGGESTIONS FOR JOBWORK.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. $1.10.

INVITATIONS AND ANNOUNCEMENTS.

Invitation work should be treated in a thoroughly conventional style. Neatness and absolute plainness should be the rule always. It is an old saying "there are exceptions to all rules." It is so in one instance in this class of work, and that instance is invitations to mask balls, parties, etc. These may partake more of the display order, and grotesque cuts and ornaments may be used with perfect propriety. As an instance, and to fully illustrate our meaning, we show example No. 1, by Mr. U. C. Poland, of Urbana, Ohio. This is a very good illustration, and the ornamental cuts must not be construed as inappropriate, because all sorts of fantastic costumes may be worn, hence the ornaments are not in bad taste. This, we believe, is

THE JOLLY DANCERS

CORDIALLY INVITE YOU TO
ATTEND THE

First Masquerade Ball,

. . AT THE . .

Armory Hall, Thursday Evening, Nov. 25, '97.

ADMISSION 50 CENTS.

Present Invitations at the Door.

No. 1.

the only legitimate exception to the rule of absolute plainness. For wedding invitations script type should always be employed, and in no class of work does there exist a more urgent need of correct whiting out. Example No. 2, by Mr. William F. Schempp, Brodhead, Wisconsin, illustrates one style where the invitation is issued by the mother of the bride, and is set in script of one size only. Invitation No. 3, by Mr. Charles E. Robinson, of Lowell, Massachusetts, shows another style where two sizes of script are used in conjunction. In this instance the invitation was issued by both father and mother of the bride, and it will be observed that the character "&" is used between Mr. and Mrs. Custom has made this law, and the rules laid down by society must not be ruthlessly broken. Ball invitations may be set in type other than script, but it should

Mrs. T. K. Bergh

requests your presence at the marriage

of her daughter

Lena C.

to

Anton Johnson

Saturday, March twenty-seven

eighteen hundred and ninety-seven

at high noon

Brodhead, Wisconsin

No. 2.

always be light in face. Persons can generally tell the character of events to which they are invited by the manner in which the invitations are gotten up. Example No. 4, by Mr. C. W. Catlin, Minneapolis, Minnesota, would naturally indicate that the ball would be a quiet, elegant affair. This invitation is faulty in whiting out. Study it out. It will be good practice. Example No. 5 shows another style wherein type other than script was employed to good advantage. Announcements are on the invitation order, and while the same may be displayed somewhat, nothing heavy should enter into the composition, but the type should be the same face all the way through, and where display is thought necessary either capitals of the same size as the body or lower case and capitals of one size larger type should be used. This class of work must be kept away from the "dodger" order, which asks your presence at a ball game, etc. A good invitation or announcement is a hard piece of composition and thoroughly understood by but few. No. 6 shows an announcement set in sixteenth century style. This announcement was printed on deckle-edge stock and folded once to go in a No. 5 baronial envelope. Society printing of all kinds requires similar treatment. The main points to keep constantly in view are neatness, dignified simplicity, perfect whiting out and correct balance. Ornaments should be employed very sparingly, be very simple in character, also thoroughly appropriate.

EDWARD LINDNER, Prairie du Chien, Wisconsin.—Your ads. are very good and reflect credit.

T. J. WHITE, Emmetsburg, Iowa.—Your blotter is a good one in all respects. Note-heads both splendid.

FRANK SHOOP, St. Paul, Minnesota.—Your note-head is an excellent, artistic example of dignified simplicity, and the

programme of the Minnesota Society Sons of the Revolution is also artistic, and has correct treatment on every page.

D. H. Evans, Columbus, Ohio.—Every specimen of yours is artistic, showing proper treatment in all departments.

Elmer C. Gross, Boston, Massachusetts.—Your combination heading is very good, but looks far better as a letter-head.

Mr. & Mrs. George Hardman

request your presence

at the marriage of their daughter

Agnes Louise

to

Mr. Warren Alger Bishop,

on Tuesday, the ninth of June,

eighteen hundred and ninety-six,

at 5:30 o'clock.

St. John's Episcopal Church,

Lowell, Mass.

At Home,

89 Twelfth Street.

No. 3.

The Philadelphia *Inquirer*, Philadelphia, Pennsylvania, has some excellent ad. men, and Charles Meder is one of them. He knows how to make an ad. stand out.

Will A. Kistler, Los Angeles, California.—Your billhead is too erratic in the panel portion. The use you have made of border spoiled an otherwise good job.

R. H. Dippy, with the Thomson Printing Company, Philadelphia, Pennsylvania.—Your specimens are all excellent as to plan and composition, and fully sustain previous opinions.

Williams & Baird, Decatur, Illinois.—Your card is excellently well done, as is also the folder. Both are attractive, neat and dignified. They should prove trade-getters.

George H. Buchanan & Co., Philadelphia, Pennsylvania.—The Sign of the Ivy Leaf can well be proud of its folder, "Fussiness." A very choice bit of printing—artistic and classic.

George A. Kutz & Co., Lessees Transcript Job Printing Company, Peoria, Illinois.—Your card set in Bank Script, printed on black card, in a blue-gray ink, is attractive and neatly executed.

George E. Harris, editor *Republican*, Cassville, Missouri. Your booklet is an excellent piece of work all the way through and it certainly speaks well for your establishment. The title-page is artistic.

Albert Reed, Warren, Pennsylvania.—There is too much Florentine Old Style used on the first page of your folder. Florentine is not a good letter to employ so freely. The page has a crowded appearance, and as a rule the type is too large. The pressman should have reversed his color scheme, and put what is now in black in green and vice versa. The last page is excellent.

Warnock Brothers, New Castle, Pennsylvania.—Your card is very original and attractive, but a line of Bradley for "Printing and Embossing" would have made it perfect. The gothic line is inharmonious.

The "November Suggestion," issued by The Inland Printer Company for November, is an excellent piece of old style composition. It had, as a cover, a design by Bradley, harmoniously combined with type and rule. It is very artistic.

Edward A. Tate, foreman The Wagoner-Mehler Co., Galesburg, Illinois.—The booklets are both excellent specimens and will surely prove trade-getters for your house. Both covers are artistic, with the odds in favor of the Adelphi.

Charles E. Broome, Tuscarora Advertising Company, Coshocton, Ohio.—The card set from your design is excellently well done, and is a very effective piece of work, well balanced, correctly whited out, and type harmoniously combined.

Gottschalk Printing Company, St. Louis, Missouri.—Your present samples convince us more fully than ever that your work is exquisite and artistic in all respects. When we have our talk on blank checks and receipts, we will use the one you submitted as an illustration.

Company B

First Infantry N. G. S. M.

requests the presence of

yourself and ladies at their

Twelfth Annual Military Ball

given as a

Benefit to St. Barnabas Hospital

Friday evening, February twenty-sixth

eighteen hundred and ninety-seven

at half past eight

at

Masonic Temple

Minneapolis

Carriages at 1 o'clock

No. 4.

Adolph Lehman, apprentice, with E. D. Taylor Co., San Francisco, California.—Your work is improving and there is every reason to believe you will make an excellent printer. The Red Men's card in red ink is not near so good as the one in brown ink. That strip of border across the upper left-hand

corner served the purpose of helping to spoil the job. The other jobs are all very excellent and reflect much credit.

P. C. Darrow, Typographer, Chicago, Illinois.—The three specimens of your advertising matter are simple, dignified, artistic and beautiful. They are sure trade-winners. Will surely appeal to those who wish their printing original in treatment, artistic and attractive.

D. E. Cusick, Danville, Illinois.—Your note-heads came too late for use in our stationery talk. Your script headings

LAGONDA CLUB ASSEMBLIES.

Springfield, Ohio, Nov. 11, 1897.

You are invited to become a member of the

LAGONDA CLUB ASSEMBLIES.

Membership will be confined to the gentlemen of the Lagonda Club, and the Rules of the Club will govern the Assemblies.

The entire Club will be thrown open for these parties.

MEMBERSHIP FEE, $10.00.

Covering expenses for five parties.

MR. JOHN L. BUSHNELL. *MR. WM. S. RABBITTS.*
MR. CHARLES L. BAUER. *MR. GEORGE CARSON.*
MR. ROBERT C. BANCROFT. *MR. FRANK G. BARTHOLOMEW.*
MR. FRANK C. HARWOOD, *MR. LUTHER L. BUCHWALTER.*

Committee.

No. 5.

are very nice, especially your own. It is not a good plan to employ as much "filed" rulework as is evidenced on the heading of The Danville Shirt Co.

A. P. Faling, Petersburg, Michigan.—Your heading is good as to plan, but the panel is too bulky for size of heading. Color schemes quite good. Would have been much better and more artistic to use a dark red over red tint, green over green, etc. Composition is excellent.

James G. Rauch, Weissport, Pennsylvania.—The plan of your blotter is very good, also the composition. Had you adhered strictly to Satanic for your main display lines, your job would be much improved. We cannot approve the plan of combining the slope capital with the Satanic.

Thomas J. Campbell, St. Charles, Missouri.—Considering your age and experience, your specimens show up very well, indeed. The heading of the Angert-Brooker Grocer Company, is excellent. Both samples bear evidence that you have a very good idea of balance and correct whiting out.

Asa Forrest, Jr., Canton, South Dakota.—Your cover is original and artistic, with excellent composition. Your idea that nothing holds old customers and makes new ones like neat, artistic work is right. You will build up a lasting and profitable business on these lines. Mr. Arnold's presswork is Ai.

H. A. Webbert, Kearney, Nebraska.—Your business card is an excellent example of dignified simplicity. Your headings are all good, with the exception of those of E. A. Miller and L. W. Hall, the latter being the better of the two. Miller heading is too scattering and the pointers did not help it any.

Frank Landis, Nebraska City, Nebraska.—Your note-head corners are every one good. They are plain, neat and simple. No wasted time sticking out, reminding one that an unnecessary portion of the profits was expended in this manner. Sorry they came too late for use in our talk on stationery headings.

A. J. Kennard, Clearwater, Florida.—Your work is all very neat. Bill-head of The Little Store is your best specimen. Just right in regard to sizes of type, relative value of firm name to line of goods carried. This shows you the exact proportions for all commercial stationery headings. Where you employ the regular and outline De Vinne in conjunction, the order should be reversed, as it now makes the firm name subordinate to business engaged in.

Charles L. Coke, Elmira, New York.—The catalogue for E. W. Andrews & Co. is excellent. The composition is first-class and the half-tone presswork Ai. The cigar box labels are among the most attractive we have ever seen. The *Printer and Bookmaker* heading is a trifle too scattered, but shows to better advantage in the colors. Circular for Sumatra Spot is excellent. The type is in harmony with the subject. The other circular is artistic and very tasty.

B. S. McKiddy, Princeton, Missouri.—The pointer on cover of Deshler Furniture Company is too heavy, detracting from the display. The other ornament is hardly appropriate. The plan of the People's Press heading is incorrectly whited out. A heavier-faced type for the main line would also be beneficial.

Fred E. Bryant, Burlington Junction, Missouri.—That booklet is certainly artistic, attractive and excellent. Original, and you deserve great credit. Type on your letter-head is much too large for panels; not at all good. Get up a new one. No one would think the two jobs came from the same office.

S. S. Lesslie, New Orleans, Louisiana.—With the exception of the page "O, I don't know," which we take exception to on account of the undignified wording, your circular is very good. This portion is too much on the "slang" order. The card is very attractive and much the best, but has too many ornaments on one side.

Burt H. Vernet, Brooklyn, New York.—Considering the number of ads. set by you in ten hours, the 386 square inches show up very much to your credit. The samples evidence no wasted time, and they are all attractive and excellently well done. The 386 square inches represent one day's work of ten hours and is an excellent showing.

James T. Whitehurst, Troy, New York.—Your No. 2 example is far superior to the heading on which your letter is written, and is quite artistic and original. The type employed

Lagonda Club.

Appointments:

THE ENTERTAINMENT COMMITTEE announces the following:

TUESDAY Evening, November 23d, the Instructors of Music in Wittenberg College have kindly consented to give a RECITAL in the Assembly Room, to which Club Members and Ladies are invited.



FRIDAY Evening, November 26th, the Reverend Doctor Edward A. Steiner will repeat his able LECTURE, entitled: "Some Glimpses of Russia, with a Chapter on Sclavic Literature." To this Lecture the Literary Societies of the City are invited.

No. 6.

for the secondary portions of reading matter on the No. 1 heading is by far too large, and the whiting out is incorrect, as it gives the heading a very "squatty" appearance.

A. L. Freemott, Albert Lea, Minnesota.—Your statement shows a decided improvement over the work previously sent

in. Move your panel down far enough to let the "M" and blank go over top of panel, flush to the left of the measure. Move "Star Printing Office" over about three picas to the left and place "in account with" over to the center.

Pennington Brothers, Decatur, Illinois.—Many thanks for your kind words. They are appreciated. The Klondike Nuggets job is excellent and thoroughly artistic. There is not a poor piece of printing or composition in your parcel. All the specimens have a neat, tidy, simple appearance, and show excellent judgment and taste in all departments.

J. M. Snyder & Son, Arcanum, Ohio.—Your advertising matter lacks that dignity which should be characteristic of printorial advertising. It has the appearance of catering to the most unprofitable sort of work. Send to some of the firms whose advertising matter is spoken of highly, inclose them some stamps, and see how different theirs is.

I. A. Medlar & Co., Omaha, Nebraska.—The work of your foreman, Mr. G. E. Hooper, is very meritorious, also artistic. The balance, harmony, whiting out, etc., are excellent. The blotter is splendid and must prove a trade-winner. That piece of bent rule on the bill-head should have been omitted. This is the only criticism we have to make; otherwise it is first-class.

W. A. Bradford, Coffeyville, Kansas.—The improvement made by you over the reprint copy of the Crescent Cigar Factory speaks well for your ability. That job has made you one permanent customer. Nothing helps to get new customers, and also hold old ones, like neat, tasty typography. The card of the above firm is also good. Your cover specimen is excellent.

W. H. Woolard, Norfolk, Virginia.—Your card, while very neat in appearance, is not properly grouped. "Expert Job" should be closer to the word "Printer." The little corner of border did not add anything to the card's attractiveness, and the word "Printer" would have looked better had it been set in the same face type as your name.

V. S. McNeill, Princeton, Missouri.—Your plan for note-head is all right, but is a trifle crowded. There is plenty of room in which to spread out the heading. The main line and the one following should be closely associated, but the leading should be between the sections. The underscoring and pointer in lower section detract rather than add to the appearance of the job.

Springfield Industrial Institute, Springfield, Massachusetts.—For students of only one year's experience, the work submitted speaks very highly of the abilities of Superintendent F. E. Benchley. The cover page, "Method and Progress of the Old Testament Revelation," is artistic and harmonious, both as to presswork, stock and composition. The work is all good.

Lennis Brannon, Talladega, Alabama.—Your parcel of specimens is all right. Your envelopes show as much originality as any that we have ever had occasion to pass judgment on. Your blotter is also good. Our readers will remember the reproductions of envelope corners in the November number of The Inland Printer. Two of these were the samples of Mr. Brannon.

R. P. Hamblen, Fall River, Massachusetts.—The church jobs that you marked, first, second and third, are excellent, with the exception of the third. On the latter the type is too bold for a church job, especially if it is to be a black-and-white job. The face of type employed is hardly suitable. The first and second are all that anyone could desire who admires neatness and simplicity.

Starnaman Bros., Berlin, Ontario.—You deserve credit for your push and perseverance, and there is no reason why you cannot in time become good printers. At present your work has a very amateurish appearance. Your letter-head is too crowded. There is too much matter on it, also too much border. We notice a line in your advertisement in your paper which looks as though you were trying to get in one letter of each font you have in your office. It looks very "wrong font." Don't do this. Do not advertise "fancy printing"—that don't amount to anything. Advertise good, neat, sensible printing—and then do it.

Langdon B. Clark, Buffalo, New York.—Your suggestion relative to "careless spacing," as you term it, is eminently proper. We refer to this sort of work time and again in this department. But, in order not to get it confused with the word "spacing," we call it "whiting out." Your No. 2 example is properly whited out and were it not for the fact of being crowded we would reproduce them.

Marcus D. Hoerner, Harrisburg, Pennsylvania.—We believe that the McFarland heading is all right as it stands. As regards the rules and ornaments they are really necessary in this instance, as they serve the purpose of clarifying that portion. The Holtzman bill-head is a most admirable piece of composition, and if it was not impossible, on account of showing invitations this month, we would reproduce it.

Charles S. Strain, Columbus Grove, Ohio.—The programme of the W. H. and F. M. S., card of Old Folks' Day, folder of Old Peoples' Meeting, and your own letter-head, are excellent, artistic pieces of composition, but we think the other specimens are very ordinary, and not at all up to the standard of the work mentioned above. See what was said on the subject of headings in last month's department.

Fred Vollenweider, Weehawken, New Jersey.—Envelope is quite unique. Bad competition you have to contend with. Keep up your excellent work and it will eventually kill off such work as that miserable circular. Your work is all excellent, with exception of your letter-head, which should be discarded for something plain and dignified, also the card of your firm, which should be more on the order of the Brunswick.

Carlton K. Smeed, with D. H. Arnold, Three Rivers, Michigan.—When a piece of printing has been productive of good results, it would be folly for anyone to criticise it. Your circular is original. It is well worded, neat, and also has that important air about it of telling the truth. Now, as to composition, it would have been better had you omitted the two horseshoe ornaments and used one face of type for the reading matter.

S. B. Coates, Stockton, California.—Your three specimens are excellently well done. The first page of the McKinnon pastoral letter is not correctly whited out. The three lines beneath the name should be less liberally leaded. The letter-head is very good, but we think that one size larger type for "The Stockton" would be better, placing it over the words "Daily Independent" and then moving the whole section over to the left and making it center.

Melvin Z. Remsburgh, Manager, Blade Printing Company, Oceanside, California.—As a rule your work is all neat, simple and dignified. Do not make a practice of using ornaments between words on stationery headings for any purpose. The white space is far better. We refer to the Santa Margarita Ranch heading. The wreath ornament on the Oceanside Meat Market is also of no avail as regards ornamentation or utility. Otherwise this is a most excellent job.

Edward L. Burchard, ad. writer, and W. H. Schaffer, compositor, with The Henry O. Shepard Company, Chicago, Illinois.—There is exceptional talent displayed both in the wording and composition of the series of ads. submitted for criticism. They are excellent. Each one should be productive of results. Were it not for our purpose to show invitations this month we would reproduce some of them. It is likely we will show some of them in our little talk on ads.

John F. York, Scranton, Pennsylvania.—The booklets submitted by you are excellent pieces of work as a whole, but we wish to call your attention to an oversight on the title-page of the "Third Annual Prospectus." You have placed the words "The Third" in 24-point lower case Jenson in the

upper left-hand corner, and about three picas below this, in the center of the line, you have set the words "Annual Prospectus" in 18-point Jenson caps. Why was this distinction made?

MURRAY H. ROWLAND, Farmersville, Texas.—Do not employ fancy ornaments between words in order to make longer lines. This plan is, and should be, obsolete. We notice that you have a tendency to employ considerable fancy rulework on your stationery headings, which plan should be avoided. Quite a number of your jobs show evidence of good taste and we would advise you to make your composition simpler. Do not think because a job has little or no ornamentation that it does not possess merit.

A. B. HANSON, with the *Herald*, Lamoni, Iowa.—You have obtained excellent results from the half-tones. Now, they are not the best that could be obtained from the plates, though far above the average. The solids are not overlaid heavy enough to make the best results; but as it stands the work is very satisfactory, and you are to be congratulated. Your best two ads. are those of W. E. Myers and the Lamoni Hardware Company. These ads. are as good in every respect as appear in many city dailies.

FRANK L. JOHNSON, Corunna, Michigan.—There is an improvement in your work to be proud of. It shows conclusively that you have studied and mastered some hard lessons. "The Question of Good Printing," "Good Printing," and the card of M. L. Jackson, are the most artistic. Be careful about using too much fancy work on stationery. It is liable to criticism. The bent-rule work on the Epworth League folder is not good. It did not help the appearance of the page. The M. A. Fox letter-head is excellent.

STACKPOLE BROTHERS, Lewistown, Pennsylvania.—Your envelope corners possess originality and lean toward the artistic. But it would have helped many of these jobs to lead them more generously. The great fault with some of the jobs is that they have too crowded an appearance. Be careful and do not use too many ornaments or pointers. Correct whiting out plays a very important part in all jobs. Give your display work plenty of air. You will find it more effective and make the display far more prominent.

CLARKE & KEACH, New London, Connecticut.—With the exception of the packet note-head of the Imperial Café, your headings are all excellent. The trouble with this job is that too much border in the panel, as well as its being too large, has made it the most conspicuous part of the heading, detracting too much from the main display. We are sorry that your specimens came too late for use in our "stationery talk." Otherwise a reproduction would have been made. Your advertising booklet is excellent.

G. E. SKINNER, Wichita, Kansas.—The two catalogues from the *Eagle* office, composition by Mr. A. G. McCormick, speak very highly for the abilities of both compositor and management. One point to which we desire to call Mr. McCormick's attention is that it is a bad plan to run lines diagonally in ads. or jobs, because it takes time, wastes material, causes trouble, and adds nothing to the effectiveness. Another fault is the use of bent-rule work. The composition on the ads., with the above exceptions, is excellently well done.

SURELY patrons of this department have no good cause for sending in unsigned or anonymous letters. Hereafter no attention will be paid to such epistles. One now comes from Baltimore, Maryland, inclosing one of the most villainous specimens of printing we have seen in many a day. The specimen referred to was not the work of the person who mailed us the unsigned letter—probably that of a competitor. The specimen was a dodger, and set on the "every-line-display-line" plan. Ten different faces of type figured in the composition.

GEORGE M. AMBROSE, Oak Park, Illinois.—In point of wording and composition your circular is excellent, but you have nearly spoiled it with twice too much red ink. You should study on color schemes. The fists should have been omitted in the "Three Points of Excellence," and the dashes in conjunction with the same matter on the card. There is also another little point on the card. The Mazarin Italic at the bottom would have been just the thing for the matter set in Racine. That would have helped an excellent job.

A. M. FARNSWORTH, Camden, New York.—Your blotter is very catchy. Your other samples are very neat and tasty. We cannot approve the plan, however, of using a Bradley cap "M" as a starter for a Jenson cap line. This a manifestly bad plan and makes the job have a very "wrong font" appearance. There is also a small defect in the heading of Frank S. Harden. The reading matter on this job is: "Office of Frank S. Harden, Chair Manufacturer." Why was the word "Manufacturer" set in one size smaller type than the word "Chair"—being in the same line?

J. P. G., Hartford, Connecticut.—Your work, as a whole, is very much improved over that which you submitted several months ago. The letter-head is much the best specimen. The card is also very creditable. The bill-head is bad. Construct it on exactly the same plan, and employ the same type, as you have in the letter-head. At the left side make a neat panel of your specialties. Then you will have your stationery much better in appearance. Change this bill-head by all means. Your Lenten circular is an excellent job. We believe you have extraordinary talent for the printing business.

JOE F. ILLIG, Cincinnati, Ohio.—Your work has some merit in it. For a script card, yours is excellent and reflects credit. The card of the Alpha Bowling Club is also good. The border around the Jacobus and Adol card is too heavy. It is a mistake to employ heavy borders on small cards, because it gives the job a very heavy appearance. Two faces of type would have been sufficient on this card—Jenson and Florentine. The two Jenson ornaments, before and after the word "and" are in bad taste. Now, the balance and whiting out are excellent, and we point out these faults in order that you may avoid them on future work.

W. D. SOWELL, editor *Pine Belt News*, Brewton, Alabama.—Considering your equipment, we think your work is very creditable. The blotter is a good one and right to the point. It has an excellent balance, correct whiting out and harmonious arrangement. Do not use so many fancy flourishes, etc., as appear on the Foshee & McGowan heading. The only criticism on the card of the Blacksher-Miller Lumber Company is that the word "Lumber" is just a trifle too light, and "Manufacturers of all kinds of" is entirely too large. Too much fancy work on your envelope. Read carefully what was said in this department last month on stationery headings.

KENNEY & HARRISON, Canton, Illinois.—All of your specimens are excellent as to composition and presswork. Had you employed a deckle-edge stock for the inside pages of "Solish Aiosul," it would have been beyond criticism, but as it stands now the inside stock is not at all in keeping with the outside. It would not have been necessary to put an expensive stock in the job, but merely to take it away from the "cheap." The S. & S. C. does not do justice to the excellent composition. Now, the job of the Canton Woman's Club is all right as to stock and is very elegant in all respects. Your insert is good, and your simple blotters are worthy of commendation.

JAMES I. BEALL, Asheville, North Carolina.—Your samples evidence decided improvement and you are to be congratulated on the neat, tasty appearance of most of your work. Some of the specimens are quite artistic. The Redwood ad. on the back of annual report of Woman's Auxiliary is not good, the border around the panels being much too prominent. Be careful in the use of border, or it will lead you into the mire of deception every time. If you have doubts as to its propriety after using it, cut out a strip of paper the size of the border and place it over the border. You can thus see, without taking the

border out, whether it looks best in or out. Try this on the *Citizen* card. The programme of the Asheville College for young women is one of your most artistic jobs. The ads. in the *Citizen* by Mr. Hamrich are very good, well displayed and show good treatment.

W. C. Poland, Urbana, Ohio.—Your blotter is all right as to design, but it is weak in your color scheme. The ornaments should have been printed in a very light tint, in order to make the wording stand out. To get these tints, purchase at an ink house a can of magnesia; take out on an ink slab as much magnesia as you think will run the job. To this add a very small piece of the solid color. A piece as large as a pea will have a wonderful effect on a quantity of magnesia as large as two walnuts. Your work shows some improvement, and we know you have talent for your work. We reproduce your mask ball invitation to illustrate a point on that class of work.

H. E. C., Glens Falls, New York.—The only fault with the Thompson card is that the name is twice too large. It would have been better in a lighter faced letter, and about six points smaller. The heading of the Hotel Adirondack is excellent, but we cannot see why you use the wave rule on each side of main line. This did not help only in one way, and that was to lay a really excellent job open to criticism. The bill-head of Elizabeth Scoville could have been improved by taking the last two lines at the left and transferring them to the right-hand side, and placing the word "Decorative" in the center of the measure, in one line, and in the next the words "Art Embroideries and Novelties."

J. C. Chase, Wolfpen, Ohio.—You employ too many fancy flourishes, dashes, borders, etc., on almost every job. No. 1, too fancy; blank lines do not line properly with type; also type employed in different faces not harmonious. No. 2, too fancy; too much border; too crowded. No. 3, very fair, but not properly whited out. No. 4, too fancy; too crowded; plenty of room on heading for properly whiting out; "Office of" too large. No. 22, your best job. No. 19, type much too large; too crowded. Read what was said last month in stationery talk. You need help badly. Send one or two samples at a time and come often. We can and will help you, provided you will study and do your part.

C. E. Robinson, Lowell, Massachusetts.—The samples which you sent last June never reached this department. We make it a point to clean up everything the month it is received. Matter reaching us in November appears in the January number. The columns of this department always close on the first of the month. Your work is all very neat and tasty, and your patrons certainly get their money's worth. Read what was said in our talk on stationery headings in this department last month. We refer to the plan of making the firm name more prominent than the business engaged in. We reproduce one of your invitations, to illustrate points in our article on that class of work.

The Townsend Company, Pottsville, Pennsylvania.—We were much interested in *Ev'ry Wednesday*. It has a very healthy appearance for a youngster. It is very neat typographically. The Townsend Company conceived the idea of issuing a five-column folio paper the middle of each week to boom their business. They combined good local features and some news matter, never thinking that people would clamor for it to such an extent that it would have a subscription list. But it seemed to fill a want which the public wished filled. The ninth number finds them with a bona fide subscription list of six hundred and still growing. We may expect great things of this youngster. It also enjoys a good healthy advertising patronage.

George H. Irwin, Lucan, Ontario.—Your jobs, as a rule, are excellently well planned. The Gilfillan statement is one of them. We propose to tell you how to make a better job of it. Take away the ornament in front of "General Merchant." One reason is that it is inharmonious. This line is on the italic order, and the ornament is a vertical one, which renders this style of ornament obnoxious. The "Bought of" is a trifle large. The statement of James Irwin is your best job and is very creditable. When you set curved lines, you should always have them absolutely true and not on the octagonal order, as was the case with the Lucan High School folder. The two ornaments at the bottom of the first page did not add anything to it.

W. G. Wilkes, Biloxi, Mississippi.—For one of your age and experience you deserve credit. But your job is not at all good. We would do wrong in allowing you to think it excellent. There is decidedly too much rule and border on it. Strive more after simplicity and do not think that the best jobs are those conspicuous for ornamentation or a display of rule-work. The type employed in constructing the panel is too large. Had you omitted the rules, heavy border and ornaments, and used a smaller type in panel, inclosed in a neat light-faced rule border, your job would not have been bad. Study hard and pay attention to little things and your work will come out all right. Send in frequently and we will help you all we can.

The Sun, Quarryville, Pennsylvania.—Your paper is very neat in appearance and has a healthy financial "look." Some of your jobwork is also excellent, but we would advise you to strive after plainer and less complicated effects. Your note-head is simply awful, and we know you can do much better, because we saw some very good specimens in your parcel—specimens that would compare very favorably with the average good printing. But you have a tendency to lean toward the fancy. Too many pointers and "jimcracks" have spoiled many an otherwise good job. Work like the note-head of H. F. W. LeFevre, "Notice to Correspondents" and "Delays are Dangerous" is the kind that counts in getting new custom and holding the old.

Fred N. Bebout, with Eclipse Printing House, Canton, Ohio.—Had there been less ornamentation on the Goldmine letter-head it would have been excellent. The envelope is very neat and has the proper treatment as to display. There is a miscalculation in your Delicatessen card. Had the capitals, "T" and "D," been printed in red, instead of the rest of the words, it would have been an improvement. The two ornaments should have been omitted, also the wave rule underneath the two top lines. These are all the changes necessary to make an excellent job. Your balance and whiting out on this job are all right. The tint on the Moser heading is too prominent. Taking everything into consideration, your work is not bad, but you need coaching on minor points.

Will H. Older, Hinsdale, New York.—We are pleased to know that you derive help from this department. It was inaugurated for that purpose. You have employed too much border on your Epworth League folder. Had you omitted the Laurel border which is around the words "Epworth League," also the "shot" ornaments, and placed "Epworth" in one line (in the center) and "League" immediately underneath it in the next line, you would have had an excellent page. The statement of F. G. Haney is good as to composition, balance, finish and correct whiting out. The Laurel ornament on the Hackett card did not help it any. The card of St. James' Livery is faulty. The borders around those panels make them too prominent. You did a very good job on the *Sunday School Monthly*.

Walt Parmenter, Lima, Ohio.—We cannot see why the two specimens which you refer to should have been severely criticised. There was an enormous amount of matter to handle on each, and we think you did very well. It would be better had you used one size smaller type for the reading matter on the card of the Lima Clothing Company. This plan would allow you a trifle more space for your panels, and the under-scored line at top of each section of reading matter could be placed at bottom of matter now in panels, where it properly

belongs. Then start each section of reading matter with an initial letter. Leave out the oval composed of laurel border, and move the signature over to the left. A shorter ornament, more on the vertical order, say two picas by three, would be better than the horizontal sections of laurel.

JAY CRAWFORD, Shenandoah, Iowa.— You are right. The year on an almanac or directory should be very prominent. People who have occasion to consult either one wish to know the year in which it was issued, and common sense should teach anyone that the year is of far more importance than "Fifth Annual." You did very well with your combination title-index page, but you could have selected better type for the title portion than Text letter. Jenson would have been much better. The whiting out of this page is bad. Too much space between some of the lines which should be more closely associated. The plan of the page is excellent. In stationery work, do not use so many periods, hyphens and ornaments.

P. H. MILES, Stewart, Iowa.—There is a very decided improvement in your work over the first package which you sent in for review, and we set you down as a close student — one who not only reads what is written, but one who acts on and studies over the advice given. There are some evidences of originality in your composition, especially the artistic little folder, "Advertising Tips." You had better discard your own personal letter-head, as it is not up to the present standard of your work. That fancy "and" used in conjunction with the Tudor Text on the card of S. H. Ellis & Co., is in bad form, and subjects the job to adverse criticism. Otherwise it is a neat example. The new letter-head of *The Stuart Locomotive* is neat, simple and artistic. The First National Bank note-head is a good example of dignified simplicity, and the heading of J. J. Brown has original, unique treatment. We do not like stationery headings on the plan of the note-head of J. F. Taylor. The curved line on the Lonsdale heading is also in bad form. Don't do this. It only wastes valuable time, and adds nothing to the job.

LOUIS F. WESTON, Cambridgeport, Massachusetts.—Your blotter is very excellent. There is only one criticism which can be made. The section which begins with the initial letter is too widely separated, especially the first line from the others. We can see your reason for so doing — the strip of border — but this could have been overcome by making a slight alteration in your color scheme, or by cutting the border off before it reached the end of the line. Now, you will observe that this border extends to the edge of the blotter, to the right, but does not so extend to the left. To carry out this plan in harmony or uniformity it should have been flush with the edge of the initial and then been taken up again on the other side and proceeded with to the left edge of blotter. You can readily see why, as this scheme was not carried out, it could just as well have stopped before it reached the end of the line, which plan would allow you to move the lines closer together. We feel impelled to call your attention to the defect for your own betterment. We like your letter-head very much and think it very artistic.

M. L. TURNER, Martin, Tennessee.— We are much pleased to note the decided improvement in your work. The plan, balance, etc., of your blotter are splendid. The type in the four corners is too fancy. Set it in caps of 14-point Jenson. Take out the rule underscoring and the two star ornaments, and you will then have a blotter that, for dignified simplicity, will be hard to better. We have an invariable rule in our establishment that when a customer is pleased and satisfied with a job, to stop at that. The main point, in a business light, is to satisfy your customer, and that is the proper light from which to view it, in point of dollars and cents. If the Ryan Tobacco Company are satisfied, don't worry over the appearance of the heading. You would have genuine cause for regrets if it were otherwise. It is not a bad job, barring the ornamental work. Your best two jobs are your own heading and that of the Lyceum Theater, which we consider excellent. Your samples came too late for use in the note-head talk, as the department had closed. The ornaments and changes did not help your heading one bit. It was all right as it was. Now it is too crowded toward the top of the sheet.

WILLIAM F. SCHEMPF, with the *Independent*, Brodhead, Wisconsin.—There are quite a number of your specimens which possess more than ordinary merit. The inside pages of "Summer Fancies" has a strong tendency toward the artistic, the little decorative cuts being harmonious with the subject. But the title-page on this book should have been of the most simple kind — an old-style letter and absolutely no ornamentation. The cover page should have been simplicity itself. By the way, it is a bad practice you have of making use of so many diagonal lines in your work. They are only time-eaters. They never help your job any and are breeders of bad words and trouble all around. That is a most excellent piece of composition on the programme of the banquet of the Brodhead High School. It is very classic, but has one small defect — the year in script. The use you make of the fancy caps in conjunction with Tudor Text is not to be commended. You also cause inharmonious combinations by employing sloping gothic and Tudor Text on the same jobs for main lines. Another inharmonious combination is an old-style letter and sloping gothic. These are small points, but strict attention to little things in the end produces results that cannot be justly criticised.

C. W. CATLIN, Minneapolis, Minnesota.— As a rule, your display work is excellent, especially the work on the sixteenth century plan. But we must say you are weak on stationery work. See what was said on the subject of stationery headings in this department for December, 1897. There is one especial feature, not mentioned therein, to which we wish to call your attention, and that is you do not give sufficient space for blank lines. While this may seem a small matter, yet it is a most important one, and should not be ignored. This would come under the head of whiting out. You white out your other display jobs most excellently, and we cannot see how you overlook it on headings. We also notice that you have a tendency to use too large type, as is evidenced on the card of the Minneapolis Tailoring Company. There are often instances where white space will do more to make a display line stand out than if the white space was all taken up by large type. See the statement of James Blandon & Co. for an example of not giving sufficient space between blank lines. On this heading you have made the firm name subservient to the line of goods. The firm name should always have the precedence. The fancy "and" is not in very good form. Your invitations are all right and we make use of one to show the script forms.

L. M. WOOD, Fairfield, Illinois.—Your ads. are all excellent and you have certainly made splendid use of what material you possess. The ads. of Johnson Bros. and the U. S. Clothing Store are exceptionally good. These are the sort of ads. that bring results both to the advertiser and the newspaper. The blockhead use that some printers make of Tudor Text would naturally kill the type off. The Tudor was never designed for cap lines. We have repeatedly stated in this department that it was wrong to set cap lines in Tudor. The headings you inclose are villainous. No wonder the merchants and patrons of your office want nothing to do with the type after having seen the scandalous uses to which it has been subjected by another concern. There were some excellent specimens of jobwork in your package: the headings of Fairfield Lumber Company, Fairfield Public Schools, and J. T. Fleming's Sons, the first folder page of Fairfield Baptist Association, and W. C. T. U., the J. W. Kessler and New Opera House cards. You have too much border on the "Grand Leader" heading. This is a bad plan, as it detracts too much from the display. Now, you are mistaken in regard to artistic talent and originality. Your work shows that you have talent in both directions. All you need to do is to cultivate it. Study and close observation will help you wonderfully.



THE MODEL.

From art subject photo by Beatrice Tonnesen, Chicago.

PHOTOGRAPHY FOR ADVERTISING USES.



PHOTOGRAPHY at present has many votaries. From the "button presser" with his five-dollar camera, content to snap at everything in sight and let the other fellow "do the rest," to the most enthusiastic professional, equipped with the latest and costliest paraphernalia, the field is well taken up with varying grades of photographic talent. To the amateur who loves his art "for art's sake," who labors diligently to perfect himself in its many charming intricacies, must be ascribed the honor of a goodly number of the discoveries that have given photography such a forward impetus. Not that the professional does nothing in this direction. Far from it. But the amateur very often has the time, the inclination, and the money to devote to experimenting which the professional finds utterly impossible to attend to in connection with his regular work.

The time has come, however, when even the professional, or, more correctly speaking, the working photographer—the one who depends upon his daily work for a living—must get away from the everyday routine of studio work and in some way throw more art into his calling, or take up new lines that others have not attempted, if he would lead in his profession. "Non-studio photography" is one of the means by which this can be accomplished. Flash-light pictures of people can by this plan be taken in their own homes, in the midst of those accessories that make a photograph so animated and realistic. Out-of-door groupings can be made on the lawn or porch of the summer home, or in other places where natural surroundings lend picturesqueness and artistic opportunities. Non-studio photography is not, however, the only means by which renown and a fair remuneration for one's services can be secured, and it is not always convenient to take up non-studio work. Proper study and work in the studio, with the assistance of the best models, backgrounds and accessories can accomplish much. This very thing is being successfully done in Chicago, by Miss Beatrice Tonnesen—a young lady not yet twenty-four, who has introduced such novel ideas into her work that she has challenged public attention and bids fair to shortly occupy a unique position in the art of photography.



Beatrice Tonnesen.

Miss Tonnesen came to Chicago about two years ago from Wisconsin. She learned the rudiments of the art and obtained her first lessons in business in the towns of Oshkosh and Menominee. Yearning for a location where her talents could find wider scope, she selected Chicago as an inviting field for operation. She came, bought out a studio and entirely reorganized the business. Her regular studio work has always been signally successful, for no one has given more thought and study to posing, lighting, draping and the other important points for attaining satisfactory results than she. While making a specialty of women and children, her work is by no means confined to these, and she has numbered among her sitters men who are famous in business, politics and religion. The work with which this article deals more particularly, however, is Miss Tonnesen's achievements in the way of introducing art pictures for commercial purposes, displaying the good points of an article, and throwing into the background or entirely eliminating the bad ones—if there be such. For this purpose she employs numbers of models, each selected with the utmost care for the particular work intended, and costumed and posed to illustrate most effectively the subject for publicity. The results are uniformly pleasing. The reproductions of a few of the pictures shown herewith speak for themselves and exhibit the excellencies of her work. Some of the cleverest illustrated magazine advertisements today are made conspicuous by her efforts, for the photograph is often mightier than the pen or type in attracting attention.



Clara Tonnesen Kirkpatrick.

She is ably assisted in her work by her sister, Mrs. Kirkpatrick, who directs the business management of the establishment in a most energetic way, leaving Miss Tonnesen free to attend to the details of the studio and other matters of artistic import, without the distracting worries of business.

A number of examples of Miss Tonnesen's work are presented in connection with this notice, all very clearly exemplifying the scope of her work; others will be found in another part of the magazine. Attention is also called to the illustration upon the front cover, and to the half-tones in the headings on page 459 and on the editorial page.

TRADE NOTES.

Carl Herrmann has purchased the interest of A. Olmesdahl in the New Champion Press Company, New York.

The Central Bureau of Engraving, 157 William street, New York City, is sending out to its friends and customers an attractive advertising blotter. It bears on the smooth surface of the back a vignetted half-tone panorama of downtown New York as



"The Bicycle Girl."

A suggestion for bicycle saddle advertising, by Beatrice Tonnesen.



"A Lesson in Cookery."
A suggestion for baking powder or canned goods advertising, by Beatrice Tonnesen.



"An Apprentice."
A suggestion for mixed paints advertising, by Beatrice Tonnesen.



"My Favorite Models."
From art subject photo by Beatrice Tonnesen.



"A Modern Shepherdess."
From art subject photo by Beatrice Tonnesen.

viewed from the river. Even in this miniature it is easy to distinguish the many large office buildings and skyscrapers of that portion of the city.

F. P. Walton and Carl Nemethy have formed a partnership under the name of the Walton Engraving Company, at 180 Monroe street, Chicago.

The bindery of M. J. Cantwell, Madison, Wisconsin, is being fitted with electrical power. A motor has already been fitted to the power cutter. If the new power proves satisfactory the printing department will also be supplied with electrical power, superseding a gas motor, the present power. Mr. Cantwell stocked up quite heavily in November with new type faces.

The firm of Spangler & Davis, printers, Philadelphia, has been dissolved, owing to the death of Mr. Spangler, and Thomas C. Davis, the junior partner, has purchased the entire interest. A co-partnership has been formed for the purpose of carrying on the printing and publishing business at the old stand, 529 Commerce street, under the name of T. C. Davis & Sons, the two new partners being John C. and Percy M. Davis.

Mr. D. B. Updike announces the moving of the Merrymount Press from 7 Tremont place, Boston, Massachusetts, to 104 Chestnut street. New fonts of type, interesting papers — including a supply of old Italian handmade printing papers, eighteenth century marbled papers, etc.— and other materials have been purchased by Mr. Updike during a recent tour abroad, and will be at the disposal of the patrons of the Merrymount Press.

Photo-Engravers and pen artists will scan with interest the seventy-two-page illustrated circular and price list just issued by E. & H. T. Anthony & Co., of New York. It is a very comprehensive list of the articles essential to the outfitting of photo-mechanical process workrooms and is in every way specially adapted to the needs of the photo-engraver. The trade will appreciate the preparation of so handy a catalogue to meet its requirements.

On December 13, Judge Swan, of the United States Circuit Court at Detroit, rendered the long-expected decision in the suit of the Campbell Printing Press & Manufacturing Company of New York against the Duplex Printing Press Company of Battle Creek, Michigan, for alleged infringement of patents, by dismissing the bill of complaint. The Campbell company claimed infringement of its Kidder and Stonemetz patents. The case was argued last June. An appeal is probable.

The Kinney Press has just been established in Newark, New Jersey, by Mr. Charles H. Kinney, for seven years assistant advertising manager for a large firm in that city and later its purchasing agent. The new firm commenced operations with the beginning of the new year and is equipped to do a general printing business. Mr. Kinney has a wide acquaintance and many friends in Newark and elsewhere who are wishing him an abundance of success in his new undertaking.

An admirer of Mr. A. Lincoln Steelman, manager of Charles Eneu Johnson & Co., Philadelphia, Pennsylvania, kindly sends The Inland Printer the following account of that popular gentleman's wedding. The Inland Printer extends its cordial congratulations and good wishes to the happy couple. "An event of unusual interest to the printing fraternity of Philadelphia in particular, and the trade in general, took place in this city on Wednesday, November 18, when Mr. A. Lincoln Steelman, the popular manager of the well-known house of Charles Eneu Johnson & Co., took upon himself the responsibilities of married life. The lady whose charms allured Mr. Steelman from the jovial bachelor life he has led for some years (the number being very indefinite), was Miss Anna Elizabeth Moore, of Clayton, New Jersey, the daughter of Mr. John Moore, the wealthy glass manufacturer. The event has been a general theme of conversation among "the boys" for some months, and in order to show the kindly feeling existing between Mr. Steelman and his many friends, a bachelor supper was tendered



"The Poster Idea."
A suggestion for magazine advertising, by Beatrice Tonnesen.

to the groom elect on Saturday evening, November 13, at which about forty well-known printers of this city sat down to a very elaborate repast, and ate and drank in honor of the occasion. Mr. John W. Wallace was master of ceremonies, and filled the position to the satisfaction of the enthusiastic guests. The toasts, which were many and frequent, all expressed the high esteem in which Mr. Steelman is held among his many friends, and hilarity reigned supreme until the small hours. The wedding itself, and the reception which followed, was an event which will be talked of in the cream of Philadelphia society for a long time to come. The beauty and fashion of the Quaker City graced the occasion, the guests comprising the élite of the town. "Little Steelman" is a "good fellow," and the best wishes of his countless friends follow him and his lovely bride through the new life upon which they have just entered."



Initial Designs, by F. F. Helmer, Lockport, N. Y.

Your journal arrives promptly on time, laden with good things for followers of the "art preservative." The illustrations are a source of interest and pleasure not only to a printer, but are eagerly scanned and awaited by others. I trust it may continue to be the "leader" in the future as it has been in the past.— *E. D. Echlin, Hamilton, Canada.*

...Compels Attention Wherever Used...

KLONDIKE BORDERS

12 Point, 36 Inches . . . $1.75
18 Point, 36 Inches . . . 2.00
36 Point, 48 Inches . . . 4.00

Made Exclusively by the

AMERICAN TYPE FOUNDERS COMPANY

And Sold at all its Branches

...Put Together as Easily as Quads...

Florentine Heavyface

a-1

Patent applied for

48 Point — 4 A 5 a $7.75

Historical & Remedies
STRONG DESIGNS

36 Point — 5 A 8 a $5.50

North Winds 65 Grow Colder
VETERAN CAMPERS

24 Point — 8 A 10 a $4.50

Latest Heavyface $829 Artistic Displaying
COMMERCIAL PROGRESS RETURNS

18 Point — 10 A 16 a $4.00

Circulation 92 Numbers
Expert Decides
CUTS HIGH PRICES

12 Point — 16 A 20 a $3.25

Wheat Grower 37 Signing Check
Purchased Clothing
AMERICAN FARMS PROSPER

10 Point — 20 A 26 a $3.00

SELECTIONS from many operas will be rendered during the winter months, by the Metropolitan Stock Company, which opens here on November 29

8 Point — 22 A 30 a $2.75

TELEPHONE MESSAGES have been sent to active members, informing them that the Business Meeting of the Horticultural Societies will be held next Saturday Afternoon, December 30

6 Point — 24 A 36 a $2.50

GREAT TEMPERANCE MOVEMENT

Preparations are already on foot for the large Temperance Convention to be held in this city next summer. Delegates will be present from Australia

5 Point on 6 Point Body — 24 A 36 a $2.50

OCEAN VOYAGERS CANNOT EMBRACE FRIENDS

Passengers arriving from Europe and other foreign ports cannot greet their waiting friends until their baggage has been inspected. This is practically against kissing

Originated and Manufactured by the American Type Founders Co.
In stock and for sale at all its Branches and Agencies

The McCullagh Series

72 Point 3 A 5 a $9 50

Mountains Searched HUNTING DIAMONDS

18 Point 10 A 14 a $3 25

Golden Opportunity to Become Enormously Wealthy
HARDSHIPS DISCOUNTED BY ACQUIRING TREASURES
1234567890

30 Point 7 A 10 a $4 25

Destructive Avalanche Retards Fortune Hunters
BLUSTERING WEATHER DISCOURAGED EXPLORER

24 Point 8 A 12 a $4 00

Excited Speculators Organize Expedition
PROMOTERS ADVERTISING INDUCEMENTS

42 Point 5 A 8 a $6 00

Fortunate Prospectors Returning
ADVANTAGEOUS CIRCUMSTANCES

Made by the American Type Founders Company

The McCullagh Series

48 Point 4 A. 7 a. $6 50

Veterans Described Systems
EXPERIENCED MINERALOGIST

12 Point 16 A. 20 a. $3 00

DREAMS OF A FUTURE EXEMPT FROM TRIBULATIONS

Young Emigrants from all Parts of the World Longing to Begin Their Search for Gold in the Northwest | Dangerous Journey over Mountain Covered with Snow and Ice Before they Arrive at the Land of Promise

1 2 3 4 5 6 7 8 9 0

36 Point 6 A. 9 a. $5 50

Materials for Comfortable Encampment
REVOLVERS GRATUITOUSLY FORWARDED

10 Point 20 A. 26 a. $2 75

HOMEWARD BOUND WITH LOADS OF EXPERIENCE BUT NO WEALTH

Unfortunate Miners Who Became Broken in Health, from Exposure in the Winter, were Compelled to Retire from the Field of Labor | Reluctant to Vacate a Country that is Full of Wealth, and to Return Home with Nothing But Poor Looks to Show for their Exertions

1 2 3 4 5 6 7 8 9 0

60 Point 3 A. 5 a. $6 50

Enthusiastic Mechanics
IMPROVED CONDITIONS

Leaders and Originators of the Type Fashions

Kate Greenaways Mignonettes

8-1

Manufactured by the American Type Founders Company


6 — 25 C.


4 — 25 C.


7 — 25 C.


8 — 25 C.


39 — 20 C.


40 — 25 C.


48 — 30 C.


59 — 25 C.


24 — 25 C.


16 — 30 C.


10 — 25 C.


21 — 20 C.


44 — 30 C.


43 — 30 C.


17 — 30 C.


15 — 30 C.


18 — 30 C.


54 — 25 C.


53 — 25 C.


56 — 25 C.


58 — 25 C.


12 — 25 C.


22 — 25 C.


2 — 25 C.


23 — 25 C.

In stock and for sale at all Branches and Agencies of the

American Type Founders Co.



FIRST ARRIVALS

It is a party, do you know,
And there they sit, all in a row,
Waiting till the others come,
To begin to have some fun.

Hark! the bell rings sharp and clear,
Other little friends appear;
And no longer all alone,
They begin to feel at home.

To them a little hard is Fate,
Yet better early than too late;
Fancy getting there forlorn,
With the tea and cake all gone.

Wonder what they'll have for tea;
Hope the jam is strawberry.
Wonder what the dance and game;
Feel so very glad they came.

Set in 8-point Cushing Italic (1)
Series complete in four sizes

Send to nearest Branch of the American Type Founders Company for a complete Specimen of the Kate Greenaways Mignonettes, showing sixty characters



Some children are so naughty,
And some are very good,
But the Sensel Family
Did always what it should.

They put on gloves when they went out,
And ran not in the street;
And on wet days not one of them
Had ever muddy feet.

Then they were always so polite,
And always thanked you so;
And never threw their toys about,
As naughty children do.



Set in 8-point Tristan Italic (15)
Series complete in six sizes

Choicest Lyrics

From

The Realms of Love

Delineating

Cupids Charms and Snares, and Hymen's Joys and Cares,

and Depicting the Gaieties and Gravities

Courtshi

in ev

Cathered from the standard
most popular epic
Idyllic Poets

CHICA
Printed by W
MDCCC

XV Century Series.

Sizes and Prices.

8 Point,	24 A	50 a	$2 80
10 Point,	20 A	40 a	3 00
12 Point,	18 A	36 a	3 25
18 Point,	12 A	25 a	4 30
24 Point,	9 A	18 a	4 75
36 Point,	6 A	10 a	6 50
48 Point,	5 A	8 a	8 90

SPREAD OF PRINTING.

BOOK VII.

THE FIRST BOOK PRINTED IN THE ENGLISH LANGUAGE

THE first book printed in the English language, the *Recuyell of the Historyes of Troye*, a stout folio of 351 leaves, does not contain the date of printing, nor the name and place of the printer, but it appears from the introduction that it was translated from the French by William Caxton between the years 1469 and 1471. When and where it was printed is a vexed question. Blades thinks that it was printed at Bruges by Colard Mansion and William Caxton, about 1472. Madden thinks it was printed at the monastery of Weidenbach by Mansion and Caxton, who went there about 1474 to learn practical typography. Other bibliographers say that it was printed by Zell at

INVENTION OF TYPOGRAPHY.

The character of typography is not pressing and printing, but mobilization. The winged A is its symbol. The elements unchained, the letters freed from every bond in which the pen or chisel of calligrapher or xylographer held them entangled; the cut character risen from the tomb of the solitary tablet into the substantive life of the cast types—that is the invention of printing.

MANUFACTURED BY
BARNHART BROS. & SPINDLER.

Type Founders Electrotypers

48 Point Trenton 5 A 8 a $5 95

SPECIAL OFFER LADIES' GLOVES.

Here are values that all comers will appreciate--choice from an immense line of two-clasp Genuine Kid Gloves, out seam or pique sewn, with heavy embroidered back, in tan, brown, modes, greens, black, English red, white, butter and white embroidered also a superb quality in two-clasp Mocha Gloves, with three rows of stitching, all the good colors these gloves should sell and would be good values at $1.35, but for the next week will offer them for $1.00.

Ladies' Kid Gloves at 75c. Nothing can compare with them in the city at the price the demand for them is enormous. Our stock is still complete, but we advise early purchasing to insure all sizes and colors. They come in 4 button, 5 hook and 2 clasp, choice of the embroidered or plain backs, and are of such quality as you would expect to pay $1.00. The price of this choice selection of Kid Gloves for this

6 Point Trenton 24 A 50 a $2 05

FUN IN TYPE LABELS.

Long before the memory of the oldest living typo the type founders started the fashion of printing trite phrases in illustrating samples of their type for sale. Naturally enough, printers took to pasting these impressions from display type on the front edges of the cases, to show at a glance what type was contained in the respective cases. This labeling of the type cases with suggestive or ridiculous sentences afforded a precedent when it became necessary in any office to label cases in use, and the printers took to setting up original proverbs and more or less witty notions which flitted through their brains at the time of setting up lines from the cases for use as labels. The typos have

10 Point Trenton 18 A 36 a $2 30

Happy New Year to All

72 Point Trenton 4 A 5 a $8 80

NO DISAPPOINTMENT IN BUYING OF US.

There is no risk of disappointing the receiver if the present is purchased from a house that is recognized as Headquarters for Gentlemen's Apparel, and is patronized by the class of men for whom the present is intended. The splendid preparation we made for our holiday trade, enables us to start into this week with absolutely the most satisfactory assortments in town, of Gentlemen's Fashionable Apparel, as our

12 Point Trenton 15 A 30 a $2 50

ART IN ANCIENT AND MODERN PRINTING.

About the year 1450, there was an infinite abundance of beauty and richness scattered through the writing rooms of Europe. There were gigantic mass books or missals, with letters of large dimensions, legible at long distances; codices of elegant lettering and finish, plain books for daily use, and, last of all, the many different documents in public offices. The aim of the first printers was to have their work make the impression of written books; this is why the technic and ornamentation of the early days of printing were borrowed from manuscripts, and

8 Point Trenton 20 A 40 a $2 15

Barnhart Bros. & Spindler

60 Point Trenton 4 A 6 a $7 60

THE PREPARATIONS FOR PRINTING

To the careless observer of the growth of learning and the state of the mechanical arts at the beginning

36 Point Trenton 5 A 8 a $4 00

CLOTH TALK



Buy your Suits, Overcoats or Ulsters, from a firm that is strictly reliable and has the best reputation.

Overcoats $15.00
Suits - 12.00

Our fine line of Neckwear, Gloves, Handkerchiefs, Suspenders, Umbrellas, Canes, etc., cannot be surpassed.

Fitue & Hirue

Clothiers to the People

Ready-Made Street

18 Point Border No. 529. 5 Feet, $2.00

ABOUT POINTS . . .

People have become converts to the theory that it is impossible to lay down set rules for punctuation, until all writers learn

24 Point Trenton 8 A 12 a $3 50

SPREAD OF PRINTING

When two rival printing offices had been established at Mentz, it was no longer possible to keep secret the processes. The printers who handled the types and the goldsmiths who helped to make the

18 Point Trenton 10 A 20 a $3 25

MANUFACTURED BY BARNHART BROS. & SPINDLER, 183-7 MONROE ST., CHICAGO.
FOR SALE BY MINNESOTA TYPE FOUNDRY CO., ST. PAUL; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA.

THE FIFTEENTH CENTURY

Italic Series is now ready as promised

36 Point Fifteenth Century Italic 5 A 8 a $5 80

PRINTERS WHO HAVE ALREADY PURCHASED THE Fifteenth Century, will find by using this Italic Series in connection with the Fifteenth Century, they will have two of the most useful series that can be produced for an up-to-date class of work

8 Point Fifteenth CenturyItalic 24 A 50 a $2 95

COPPER THIN SPACES ARE BECOMING more popular with printers every day, and those who have ufed them say they are the biggest little thing ever manufactured for the printer. They are accurately cut by machinery and never break or wear out

10 Point Fifteenth Century Italic 20 A 40 a $2 80

THE GHOST
OF
CAPTAIN BRAND:
OR, a true
ACCOUNT
OF THE
Moft remarkable Appearance
of that renouned *Freebooter* off the Harbor of
NEW YORK
and the laft Time he was ever beheld by the
Eyes of a Living Man.

Being a Narrative of certain
Extraordinary Adventures that befell *Barnaby True, Esq.*,
of the Town of *New York* in the year 1750, or thereabouts.

Written originally by Howard Pyle *for* Harper's Weekly Christmas *Number. Now firft imprinted in this form for the pleafure of thofe friends of the Author, whofe names appear below.*

WILMINGTON: Printed for *Annie Poole Pyle, Henry A. duPont, J. Henry Harper* and *Theodore Roofevelt*, by *John M. Rogers*, on *Orange Street*, oppofite the *Old Malt Houfe*. 1896.

CHINESE METHOD OF PRINTING Many eminent authors are of the opinion that we are indebted to China not only for playing cards, but for the means of making them. They tell us that playing cards could not have

12 Point Fifteenth Century Italic 18 A 36 a $3 10

STUDENTS ENROUTE for their homes to enjoy their holiday vacation with parents, relatives and acquaintances

18 Point Fifteenth Century Italic 10 A 20 a $3 75

FIRST NEW YEAR Ball at Utica Hall, will be held January the twelfth

24 Point Fifteenth Century Italic 6 A 12 a $4 00

Fac-Simile of the type used in THE XVth CENTURY

48 Point Fifteenth Century Italic 4 A 6 a $7 [illegible]

MANUFACTURED BY BARNHART BROS. & SPINDLER, 183-7 MONROE ST., CHICAGO.

FOR SALE BY MINNESOTA TYPE FOUNDRY CO., ST. PAUL; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA.

Commercial Script

Made in Four Sizes, by

Inland Type Foundry.

PRICES OF JOB FONTS
18-POINT, $6.00 24-POINT, $7.50
36-POINT, 9.50 48-POINT, 12.00
PRICES OF CARD FONTS
18-POINT, $3.25 24-POINT, $4.25
SPACES AND QUADS ARE INCLUDED IN SCRIPT FONTS.

Wishing You a Happy

and Prosperous New Year.

AGENTS FOR INLAND TYPE
GOLDING & CO. BOSTON, PHILADELPHIA, NEW YORK AND CHICAGO
WILLIAM E. LOY SAN FRANCISCO
DAMON-PEETS CO. NEW YORK
GETHER & DREBERT MILWAUKEE
PRESTON FIDDIS CO. BALTIMORE
GWATKIN & SON TORONTO, CANADA

Inland Type Foundry

Inventors of Standard Line Type

217-219 Pine Street Saint Louis

ESTIMATING NOTES, QUERIES AND COMMENTS.

CONDUCTED BY JOSEPH J. RAFTER.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods that may be for the best interests of the printing trades. All letters for this department should be marked "Rafter" and addressed to 212 Monroe street, Chicago.

IN order to keep readers informed of what is current in literature pertaining to this department, a list of books and titles of articles in contemporary papers will be given each month in this column. The books may be obtained on application to THE INLAND PRINTER.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. $1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices, 400 pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50. Specimen page and descriptive circular on application.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills as well as aid dealers in selling goods, saving time and figures to both. $5.

WHITE'S MULTI-COLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. 80 cents.

W. N. G., NORFOLK, VA., writes: "I was asked to bid on 7,000 Rental Returns, 3,000 14 by 8½, and 4,000 one-half that size. My bid was made up as follows:

Composition	$.75
Presswork, 7,000	7.00
Cutting and trimming paper	.15
Cost of paper	5.60
" " ruling	3.25
" " copying ink	.50
Price quoted	$17.25
Cost of stock	$9.35
Wear and tear	1.72
	$11.07
Time and profit	$6.18

As the lowest bidder was $12.25 I lost the job. Did I figure too high, and want to make too much, or did he figure too low? I am very much perplexed by the prices asked by some of the first-class printers here, sometimes. The job mentioned is a Real Estate Rental Receipt, the large 14 by 17, the small one 7 by 8½. Paper, 14-pound laid amber cap, ruled, printed in copy ink and single." *Answer.*—It looks as if you wanted presswork—this job should have been run two on—if your font would not set up two, you should have electrotyped and run with type. Had you done so when ruling the paper, you would have had but one make-ready, namely: 14 by 17 two on, 7 by 17 two on. The paper should be double cap, thus saving in the ruling. You may have figured on a better grade of paper, or full thousands, when the "other fellow" called reams 500's. You may have guessed at the price of this paper—it is seldom this quantity of this grade is called for in medium-size offices. You should have given the work careful thought, as you should all estimates. Don't guess at it; make your price on that estimate blank, where all the items are printed—you cannot forget a part of the work. If you do this and you lose the job, look over the estimate and see how "he" did it—you will find it—then rest easy until the next time. It will teach you to be careful, and you will give your customer some of the benefits. The writer would have made the price this way; it's close, but with careful management can be made to pay:

Paper, 17 by 28, 28-pound laid amber E. S.	$4.75
Composition and lock for foundry	1.00
Ruling, 1,250 sheets double cap twice through and cutting	2.00
Presswork, copy ink, 3,500 impressions (small cylinder)	4.00
Electrotype	.50
	$12.25

The price you put on the paper is too high, if you add this extra on the time and profit you wanted, it would be $7 instead of $6.18. It cannot be expected, if you have any competition at all, to secure work at the price made by you. The "other fellow" price is same as nine-tenths of the printers would make. Try again.

EXCHANGE PRESS, Boston, Massachusetts: We admit that these prices are low—500 business cards for 50 cents, 500 billheads for 75 cents—in one hour after order is given. This is the kind of business that makes one feel as though any other business would be preferable to the printing trade. They either fail in a few months, or do not care only for a small salary, and intend to throw away their plant after using a few years. They are the kind that deserve no mention or consideration.

CHARLES SMITH, Smith & Watson, Macon, Georgia, writes: "Will you be kind enough to give your readers an itemized estimate in printing 2,500 copies of book which I send by this mail? As this feature of your journal has always been of interest and benefit to me, I think by publishing same your figures will prove of interest as well as instructive to the employing printers." *Answer.*—The work referred to is one of the State Masonic Reports which every State in the Union has published each year, and is a job in which figures vary to a greater extent than almost any other kind of work. It is often the case that one printer is a personal friend of the Grand Secretary, who often gives out the work without calling for bids. In most States the composition can be begun months before the issue of the "Foreign Correspondence" used at the annual meeting of Grand Lodge. The issue of the "Official Proceedings" comes after that meeting, giving the printer time to do the work regularly, and is often found a good job to keep regular hands busy that otherwise would be laid off. When both are done they are bound in one book. All of which has a tendency to adjust the price. Generally the Grand Master's Address is printed for distribution, together with the correspondence, at this meeting; a separate charge is made for the composition and printing of same; the type is held to await its proper place in the book, the printer making "even" on anything preceding to avoid running over matter. The Grand Master's Address makes twenty-six pages. This price is based on the work as it should be done to make the price right to the customer, and the printer receives his regular profit, and in medium-size office:

2,500 copies, 5⅜ by 9; 256 pages, with cover, set in 11 and 8 point Ronaldson Old Style. Paper 24 by 38, 60-pound, S. & S. C. white, at 3⅜ cents cost, delivered. Cover, 20 by 25, "Paradox," 90-pound, slate, 8½ cents. Printed in black, cover in blue (first and back inside pages):

	2,500 copies.
Composition and making up: Correspondence and Proceedings	$360.00
Locking: Proceedings, seven 16's; Correspondence, eight 16's (run in 16's as the waste of four pages on the last form amounts to less than $2, and the saving on presswork is the run of four pages, locking and making ready two small forms)	15.00
Paper for inside work (7½ sheets, without waste), allow 25 sheets on each form; 3875 reams; 20 per cent profit	103.00
Paper for cover, 4 out sheet	10.50
Presswork, inside: 15 forms, making ready and running off—when put on not less than two forms to be printed; if this can be done, there will be a saving on the make-ready on all forms after the first. Cut sheet on last side	75.00
Presswork, cover: Blue ink, two pages	6.50
Binding: Folded in 16's; two staples, and covers glued on	33.00
	$603.00

If done up in wrappers for express or mail, same to be charged extra.

Now add to this the paper and binding of the separate copies of "Foreign Correspondence" which I would estimate about 500 copies; 128 pages, 8 sheets of paper for each book; 8½ reams	20.00
Binding 500 copies, 128 pages (no cover)	4.50
Total	$627.50

When the correspondence forms are printed it is usual to print a sufficient quantity for the regular bound book, and this price is based upon that plan. On a run of 2,500 impressions I find it is cheaper to run it in 16's, as forms can be handled to better advantage in every way in medium-size offices. In some States the two jobs are figured and paid for separate. Maybe in this case a printer could get in a "little extra," but this is not to be recommended. The Grand Master's Address of six-

teen pages is sometimes taken out of the book and run separate and paid for in this way, the type being held until wanted in the regular forms—maybe composition again charged for. It is surprising how prices upon this class of work vary. In my next month's letter I will give them, number of pages, etc., and class of work on each.

COST OF PRESSWORK.—Mr. F. W. Baltes, of Portland, Oregon, the author of "Cost of Printing," listed at the head of this column, submits the following, suggested by Mr. Campsie's article in the November issue of THE INLAND PRINTER: "I believe that the pressroom should be treated as a department, and the accounts of cylinder and job presses kept separate. It is not difficult to do this. I use the pressmen's and feeders' daily time tags to determine the output of the pressroom and the cost of presswork by the hour, which I believe the only just method of charging for presswork. Washing up or delays

PRESSMAN'S DAILY TIME TAG.

Dec. 28 189)

CYLINDER PRESSES.

JOB NO.	1	2	3	4	TIME BEGAN.	HOURS.	MINUTES.
54376	12 side		4376		8	4	
54384	2 5/16 r		4370		1	4	
—							30
TOTAL.			8746			8	30

Webb Pressman.

are indicated on the tag. On the back of the tag the feeder places the beginning numbers of the counter, and at the end of the run, or at noon and in the evening, the ending numbers. The number of impressions and time are charged daily to the job in the order book, or if the run is to be continued for many days it is entered on a separate tag, and when finished the total entered in the order book. In this way we get the cost of presswork per hour, and also the cost per thousand impressions if desired. I never turn the counting machines back. I keep a daily record showing what each press runs. This can be taken from the feeder's tags as follows:

DAILY RECORD OF COUNTING MACHINE ON CYLINDER PRESSES.

Jan 3 1898

	1	2	3	4	5
P.M.	686800	483240	326916	245300	280
A.M.	680100	476300	318210	245300	276
Run	6700	6940	8746	---	

At the end of each month I enter the counting machine numbers in a book kept for that purpose, showing the output of presses, number of hours run, number of hours paid for, amount paid, etc.

"Inks and materials used for cylinder and job presses should be charged separately to each department, as well as labor and all other expenses.

"The composing room is treated in the same manner, as a separate department. In this way we determine the cost per hour on all timework.

"It is an easy matter to keep department accounts and properly apportion the running expenses, labor, etc. The workmen's daily time tags are the foundation of the cost of printing. A separate tag should be kept for each job requiring ink in quantities. I close all expense accounts at the end of the week nearest the first of each month."

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

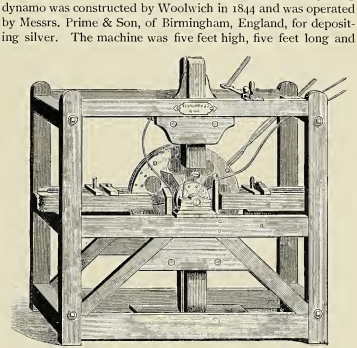
CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

COPPER-FACING LINOTYPE SLUGS.—J. S., Pittsburg, Pennsylvania: In answer to your inquiry whether copper-facing linotype slugs for bookwork is ever resorted to, we can say yes, and with good results, both as regards the appearance of the work and its greatly increased wearing qualities.

DRY MATRIX PAPER.—J. J., La Crosse, Wisconsin, writes: "We want to get hold of some dry prepared matrix paper used for stereotyping, but have mislaid record of the name of the house that has supplied us in the past. If you can give us any information as to where we can secure same we shall be greatly obliged to you." *Answer.*—Consult the advertising columns of this paper.

THE FIRST PLATING DYNAMO.—The first successful plating dynamo was constructed by Woolwich in 1844 and was operated by Messrs. Prime & Son, of Birmingham, England, for depositing silver. The machine was five feet high, five feet long and



FIRST PLATING DYNAMO.

two and one-half feet wide. It is now owned by the corporation of Birmingham and was exhibited at the Columbian Exposition in Chicago. The development of the dynamo has been such that the modern machine will deposit ten times as much metal with one-tenth of the power required by the Woolwich machine.

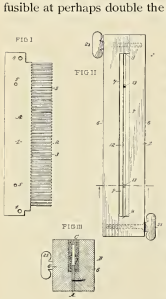
STEREOTYPE PASTE RECIPE.—The following paste recipe is recommended by a writer in the *British Printer:* "Dextrin, 1 pound; flour, ½ pound; starch, 1 pound; glue, ½ pound; whiting, 2 pounds; water, 5 quarts; and a few drops of carbolic acid. First dissolve the dextrin in about a quart of boiling water, stirring until a stiff gummy solution is obtained. Having made the starch into a paste by the addition of cold water, the resulting thick liquid is poured into the dextrin while it is still in the boiling water. The paste and dextrin together should thicken almost immediately; stir well, and after a short time treat the flour exactly as the starch and add to the compound in a cold state. It will be necessary here to allow for the maintenance of heat, but remember that too much heat will burn the mixture. If boiled over a Bunsen burner, the degree of heat may be easily regulated if desired. Having arrived so far add the glue—soaked over night and reduced to a thick liquid form—and continue the stirring process. The whiting is next taken in hand; this is crushed to a fine powder and by the addition of cold water converted to a thick paste, then in

its turn added to the ingredients boiling in the pot. The carbolic acid is added last. After careful stirring and continued boiling until thoroughly mixed, run out the liquid through a fine sieve. Careful straining gives a fine creamy paste, which will not only yield good results but will keep fresh and in good working order for considerable time."

NEWSPAPER HALF-TONES.—A correspondent in a Southern city writes as follows: "I take the liberty of writing you to ask for some information about half-tones that are being used in the daily papers. A few weeks ago I saw the Sunday *Tribune*, of Chicago, and it contained a page of half-tones that looked fairly well for newspaper work. How is it done? We are about to go into that line of getting out a magazine on Sunday, and not knowing how it is done, to make a success at the start, I felt that by writing to you I would get the desired information. One part that bothers me the most is how to hold the half-tone on top of the matrix in the casting box so as to prevent the metal from getting under it. How are the plates curved? Does the stereotyper curve them or the electrotyper? Do they first use a flat half-tone in the form a trifle higher than type? If not, how do they do it? It appears to me that newspapers are going mad. Any information you can give will be appreciated." *Answer.*— Half-tones are first molded in the form in the usual way, after which the plates are removed from their base blocks and curved to the shape of the casting box. This may be done by passing them through a curving machine, or the plate may be bent over the finishing block. After the matrix has been placed in the casting box the curved half-tone is laid in its place in the matrix and a few strips of wood are pasted on the back of it. These strips correspond in thickness to the space between the half-tone and the cover of the casting box, and serve to hold the plate in position when the cover is closed. The cast is made in the usual manner.

CASTING TYPE FROM HARD METAL.

The new process of typecasting with hard metals, as bronze alloys, has been noted in patent departments off and on for two years past, but full details of the process have been given out only recently by Mr. J. J. C. Smith, of Passaic, New Jersey, the inventor. He is thoroughly conversant with all that pertains to the casting of metals and formation of alloys, and has spent much time and money in developing his process. Heretofore it has seemed to type founders an impossibility to cast small letters in anything but a soft alloy, composed mostly of lead, and fusible at 600° or 800° Fahr. Therefore the announcement that some one had succeeded in casting type in a bronze alloy, fusible at perhaps double the temperature required for ordinary type metal, was at first received with incredulity. However, since the process has been published, and the method is explained, the unbelieving have been obliged to admit that the invention does not propose the impossible, and that there may be something in it.



Under the present system types are cast both by hand and automatically in molds of iron or steel. One letter only can be cast at a time, and the fluid metal is forced into the mold by an automatic pump. The difficulties in casting hard or refractory metals in such a mold are: (1) that such a metal on coming in contact with the comparatively cold mold would chill too quickly to make a perfect casting; (2) that an automatic pump would not continue to work satisfactorily with metal at a temperature of over 1,000° Fahr.; (3) that the heat of the molten metal would shortly warp and destroy the mold. Mr. Smith avoids all these difficulties by one sweeping innovation. He casts about 2,500 type at one pour, and throws away the mold and renews it for each cast. His mold is made up of a series of bars, having teeth on them very much like the teeth of a comb for the hair. The impress of a type character is made between each tooth or projection of this "pattern comb," and the spaces between the comb teeth are shaped to give the body form to the type. A complete mold consists of twenty-five of these pattern combs, with brass strips placed between, like type-high leads. The hot metal is then allowed to flow in at its high temperature, filling all the holes for the type and covering the tops, when pressure is applied to the whole mold. When cooled and drawn the result is a metal plate perhaps a sixth of an inch thick, with 2,500 type attached thereto, and projecting from the plate a little more than an inch. It only remains to cut the letters off with special machinery, and type are produced that must have several times the durability of type now in use.

In perfecting this mechanism three great difficulties had to be overcome. A suitable material had to be found for making the pattern combs; a cheap method for making them had to be devised, as they are used but once; and a satisfactory mechanism had to be provided for drawing the pattern types from the pattern combs, so that the molds might be absolutely perfect, no distortion at all being permissible in work requiring such accuracy as does typecasting. Mr. Smith found a suitable material in a mixture of plaster of paris and fine short asbestos pulp. Just how cheaply he produces these is not made known, but the expense is claimed to be trifling. The casting itself is done very rapidly, one man with one machine being able to turn out 50,000 type in a day. The drawing of the pattern type so as to leave a perfect mold was only accomplished satisfactorily after a long series of experiments. The equal action of a set of strong screws exerting a pressure of about four hundred pounds is depended upon to accomplish the result.

In making a mold, two parts of plaster of paris are used to one of asbestos pulp. These being mixed in water to the consistency of thick cream, are poured over the pattern type, set in a molding flask, care being taken to remove any air bubbles that may form in the cavities. The plaster is then allowed to set, and ordinarily hardens in about thirty minutes. When the pattern type has been drawn, a pattern comb is formed. In the accompanying illustration, Fig. 1 is a pattern comb, and Figs. 2 and 3 views of the mold from which it has been drawn. The pattern combs so made, being really molds, are next dried in an oven at a temperature of about 500° Fahr. for twenty-four hours, so as to expel all moisture and sulphuretted hydrogen. When dried, they are set in a frame like a heavy chase, and strips of brass inserted between each comb. These strips serve to strengthen the plaster combs and prevent their being crushed when tightly screwed up in the frame. When everything is arranged for a pour of metal, the adjustment of parts is such that the fluid metal at every point comes in contact with a slow conductor of heat.

The cast being made under pressure, and allowed to cool, a number of finishing operations are required. Sometimes there are minute projections on the body surfaces that require to be removed, these resulting from air bubbles in the mold. The type being all fixed at one end to a base, it is easy to cut these away. Next comes the cutting of the nicks, which is done on a milling machine. The type being at this stage in the form of a comb, the letters are springy and require to be held solid by filling in the spaces temporarily with soft metal, thus making a solid bar easy of manipulation. The nicks are then milled and the lower connecting piece cut off, after which the type are separated from the soft metal and ready for use.

Mr. Smith says that his experiments have shown that perfectly accurate type can be produced by hard bronze alloys by casting, and at a cost low enough to permit of their general use in printing and stereotyping in place of the ordinary metal now in use. He states that "practical typefounders have

always deemed it an impossibility to cast type of hard copper-bronze alloys or other refractory metals with the required perfection of face and body to fit them for regular and general printing, and my present invention, which solves this problem, and the success of which has been demonstrated by actual production and use of the article on a manufacturing scale, has taken years of study, close observation and endless costly experiments to attain."

The introduction of Mr. Smith's hard bronze type will be awaited with interest by the trade.

OF INTEREST TO THE CRAFT.

Bernard McGinty, Doylestown, Pennsylvania, has made important improvements in his patent feed-gauge. Specimens of the work in which the gauge was used have been submitted and show admirably accurate register.

The marriage of Mr. Arthur Kirkbride Taylor and Miss Rebecca Robb, on November 10, at Wilmington, Delaware, has been the occasion of much felicitous congratulation from readers of The Inland Printer. Mr. Taylor's contributions in this journal have been widely quoted, and this new enterprise on his part has our commendation and best wishes.

Anyone who can give the publishers of The Inland Printer information concerning the whereabouts of Mr. B. R. Linard, formerly in the lithographing business in Chicago, will confer a great favor on them. At last accounts he was at 24 Regent street, Fitzroy, Melbourne, Australia, and communicated with friends in this country during September, 1894.

The local typothetæ of Milwaukee has already begun active preparations for the next annual convention of the United Typothetæ of America, which will be held in that city next August. The Milwaukee papers are trying to impress upon their readers the importance of the gathering from a commercial standpoint, and urging that due preparations be made for suitably entertaining the delegates on that occasion. The officers of the Milwaukee typothetæ are: A. J. Aikens, president; N. L. Burdick, vice-president; H. H. Zahn, treasurer; Fred Pollworth, secretary.

One of the small vexations attending the composition of type is caused by lines being pied in the stick when the top part of the composing rule is accidently touched in a way to throw out the lower side. In the composition of long lines of small type this annoyance is serious enough. To obviate this trouble Mr. George N. Truax, of Wyalusing, Pennsylvania, has devised a composing rule on one side of which is a narrow shoulder which is designed to fit into the leverage space made by the line composed behind the rule. The composing rule has, therefore, a type-high rigidity which will be welcomed by many compositors.

A new management is announced for the *American Florist*, Chicago. Mr. W. N. Rudd, a leading officer of the Society of American Florists, is now managing editor, and Mr. O. G. Wood is his chief assistant in the business management. We congratulate Mr. Rudd on having secured the services of so competent an assistant as Mr. Wood. For some eleven years Mr. Wood has been employed in the composing room of The Henry O. Shepard Company, and is therefore experienced in the artistic composition and make-up of such high-class publications as The Inland Printer, the *Inland Architect*, the *Photo-Beacon*, the *Starchroom*, *Arts for America*, *The 100*, etc. It goes without saying that his taste and skill will be evinced in the improved typographic form planned for the journal. Mr. Wood has been a contributor to the columns of the *Inland Architect*, and is a writer of more than ordinary ability. His friends wish him an abundance of success in his new field.

The programme of the last meeting of the up-to-date Buffalo typothetæ shows what can be done along the line of awakening local interest in U. T. of A. affairs, and I recommend the Buffalo method for the emulation of other local associations. The programme describes the meeting as a "Nashville evening." The members met at the Orpheus club and listened to James A. Pierce tell about "Incidents of the trip, going and coming, including visit to Mammoth Cave"; Herbert L. Baker, on the "Business Sessions of the United Typothetæ"; A. C. Van Duzee, on the "Trip to the Hermitage and Belle Meade Farm." George R. Jones told "How the Ladies were Entertained." A. B. Floyd described the Tennessee Centennial Exposition, and illustrated his talk with lantern views. Ottomar Reinecke and J. P. Mehrhoff convulsed the members by telling about "The things in Nashville and the Exposition which specially interested me," and Henry L. Hart drew some comparisons between Nashville and Buffalo, and delineated some Southern peculiarities. It is safe to predict that Buffalo's delegation to the next convention will be up to the limit.

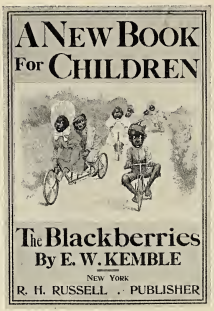
The membership of Chicago Typographical Union is to be congratulated upon the great change for the better which has been effected by its present executive officers, not only in the conduct of the meetings of the union, but in the place of their holding. The meetings are now held in a well-ventilated, steam-heated, electric-lighted hall, with comfortable seats, and a floor as clean as a New England kitchen. The prohibition of smoking is strictly enforced. Perfect order is maintained by Prest. George W. Day, whose business-like, common-sense manner of conducting the meetings is the admiration of all. At the November meeting—the first held in the hall now used—appreciation of the improvement over former conditions was expressed by the members present in a vote of thanks to the officers of the union. The influence of the surroundings upon those present was plainly apparent. That these improved conditions will have an elevating effect upon the *morale* of those in attendance, and be conducive to better, more intelligent legislation, there can be no doubt. Let us hope that the turbulence, disorder, and vile tobacco-laden atmosphere of previous administrations will never recur.

A subscriber who is much interested in the success of the National Association of Photo-Engravers, and who appreciates the way The Inland Printer has helped the organization, refers as follows to a recently distributed circular:

"An amusing circular has been issued to the subscribers of the *Engraver and Electrotyper* in which Mr. William Hughes, the editor, hints at some dreadful things of which Messrs. Tenney, Binner, and others are guilty. To an impartial observer it would seem that the above gentlemen were trying hard to get the photo-engravers of the United States interested in a national organization, and that because they objected to certain criticisms of Mr. Hughes, that gentleman has seen fit to proceed to make it warm for Messrs. Tenney, Binner, and others. It is unfortunate that the new National Association of Photo-Engravers should be handicapped by having so combative an editor of their only official publication. Mr. Tenney was evidently much interested and hard at work in the discharge of his duty as chairman of the national temporary committee during the hot days of last July, as shown by the quotation from his letter. Mr. Binner left his business in Chicago and went east drumming up attendants for the convention, which certainly was showing his good intentions toward the cause of national organization and must have cost him money as well as time. As neither Mr. Tenney nor Mr. Binner have any present prospect of pay from the National Association, it would seem hardly fair for the editor of an association publication to go out of his way to attack them; they certainly have worked hard in the interests of the engravers of the country. Even if they have made mistakes, they are entitled to the credit of accomplishing results which at the present time look very encouraging. The National Association of Photo-Engravers is organized for a just and proper purpose and is gaining in membership; it will certainly be a benefit to the trade, and no amount of mysterious and underhanded criticisms of its officers or members can do it any harm."



A Page by William Nicholson.



Book Cover by E. W. Kemble.



Book Cover by B. McManus.

POSTER LORE, AND THE NEWER MOVEMENT.

CONDUCTED BY PERCIVAL POLLARD.

All specimens submitted for criticism, and all correspondence on this head, should be addressed personally to the writer, in care of this office. Designs intended for reproduction must be mailed flat, or properly protected by tube if rolled.

For a French publication, *La Feuille*, there is a new Steinlen poster, now reproduced here in miniature.

A book-plate that deserves attention is one by Mr. Harvey Ellis, done for Mr. John Eignace Dumont, of Rochester, New York, here reproduced.

Some very fine book covers are coming from Chicago houses now. Mr. Will Bradley's fine cover for Stanley Waterloo's "Ab" is followed by one for "Like a Gallant Lady," both publications of Way & Williams. In the latter design, however, the lettering is very trying to decipher, and not nearly so successful as the "Ab" cover. The same house shows a Hazenplug cover and title-page for "Pippins and Cheese," and an exceedingly fine color design by J. C. Leyendecker for Mr. Lummis' stories, "The Enchanted Burrs."



Book-Plate by Harvey Ellis.

Hyland Ellis' fine sheet for "The Gay Parisienne," called in America "The Girl from Paris," was lately reproduced in color in the French monthly, *Les Maitres de l'Affiche*.

Very postery stationery is that used by Mr. Penfield, whose *Harper's* posters continue so interesting. A reduction of his design for his letters and envelopes is here shown.

In the vein of the defunct *Chat Noir*, is the sprightly Parisian newcomer, *Les Quat 'L 'Arts*, in which such artists as Willette, Roedel and Léandre are constantly showing sketches.

There is an artist now on the New York *Herald* of whom the admirers of strong drawing should take note. The signature is simply "Aspell," but the artist is Miss Aspell, formerly on the New York *Press*. She is distinctly a vigorous draftsman; the line is good, bold and broad. The *Herald*, to be sure, gives its black-and-white the best reproduction in New York, so Miss Aspell has not the drawbacks that apply on Park Row. Work as good as this proves how many young artists we have who are fully the equal of Mr. C. D. Gibson. I should like to put Miss Aspell's drawing of the Horse Show boxes beside Mr. Gibson's sketch of the same subject and compare.

Meadville, Pennsylvania, is not, I believe, famous for literature or art, but the catalogue of posters "From the Collection of Mr. Ned Arden Flood," just issued there, gives it rank as a place to be remembered by amateurs of the affiche. Mr. Flood's catalogue ranks well with the other catalogues that have been issued in America by *The Echo*, by the Chicago *Post*, by Mr. W. M. Stone, of Hartford, and by others. Six hundred and six foreign and American posters, such as Mr. Flood has, as shown in his catalogue, is a collection worth having. Mr. Flood gives a pleasant introduction, in which he is kind enough to thank The Inland Printer and myself for some little assistance rendered. The page devoted to Japanese posters comes as a novelty.



Edward Penfield's Letter-Head.

Mr. Louis Rhead returned to America the other day, after an extensive stay abroad, where—especially in London—he had much success with exhibitions of his posters. Mr. Rhead will find the enthusiasm for decorative art in America no less active than when he went away, though there are certainly changes to be noted. Mr. Will Bradley's magazine, *Bradley: His Book*, seems to be sleeping a very long sleep, and Mr. Bradley's activities show only through magazine and book covers. Mr. Penfield's posters for *Harper's* continue, and improve. *Scribner's*, the *Century*, and *Lippincott's* still use posters that delight collectors, and please the eye. Of Mr. John Lane's *Yellow Book* I have heard



A New Steinlen Poster.

nothing in some time, though it was never very regular in its quarterly appearances.

Miss Ethel Reed, whose posters are among the cleverest of the American products in that art, and several of whose decorative sketches were in one of the latest issues of the Yigo Street quarterly, is now in Ireland, resting. It is a little, dull old seaport she is in, and her time passes mostly in dreams and admiration of the scenery about her. She is weary, she says, and glad that where she is there is nothing to do but rest. One may wish her all the rest in the world, and all the freshness of energy in the world, afterwards. It would do many of us a world of good if we could have rest sometimes, rest from work, rest from stupidity, rest from one's friends, rest—rest! I feel nothing of envy for Miss Reed as she plays the part she once drew so well in a poster—"Miss Träumerei"; I am glad not all of us are life-sentenced.

It is with much pleasure that I find it possible to say a good word for the artistic taste of at least one theatrical manager. I have not always been reserved in my remarks anent the average methods of theatrical managers and lithographic firms in regard to posters, so this present opportunity is doubly pleasing. Mr. Joseph Brooks, manager for Mr. W. H. Crane, is the gentleman whom I am glad to note as departing from the usual methods in vogue with his kind. Two years ago he ordered the designs done for "The Rivals" in its all-star performance, and now some new paper for "A Virginia Courtship" is testimony to his art sense. These posters—a 3-sheet, a ½-sheet, and a 28-sheet—are entirely commendable, and show that no small economy in limiting the artists to so few or so many colors has been employed. I wish other managers would profit by this example.

Before now I have noted that in strong personal caricature America was sadly deficient. I had in my mind such splendid things as Léandre does in France, with his caricatures of Queen Victoria, Leopold, of Belgium, Félix Faure, and others; and as Mr. W. Nicholson has lately been giving Mr. W. E. Henley's *New Review* in the way of character sketches of the Queen, of Sarah Bernhardt, of Rudyard Kipling, of Whistler, of General Roberts and of Cecil Rhodes. But we have now a series that deserves rank not far behind those of the two Europeans mentioned. I refer to the full-page character portraits at present appearing in *Life*. They are not signed, but the workmanship proves them as coming from Mr. Toaspern's pencil. In strict art they do not quite rank with the efforts of Léandre or Nicholson, since they are sometimes obviously worked up from photographs, but in the general result they are admirable. Mr. Hall Caine's picture was especially amusing, and that of Mr. James Gordon Bennett came with happy aptness just after the curious killing and reviving of his pink and paretic *Telegram*.

PATENTS OF INTEREST TO PRINTERS.

REPORTED BY C. M. CHAPMAN.

The patents for the month have been confined almost exclusively to matters pertaining to the printing press mechanisms.

FEEDING AND DELIVERING.

Fig. 1 shows a printing machine supplied with the sheet-feeding mechanism invented by George F. Read, of Brooklyn, New York, assignor to Robert Hoe, Theodore H. Mead and Charles W. Carpenter, of New York City. The invention relates to perfecting machines, and enables them to be fed with cut sheets by hand, or from a web formed into sheets while passing to the printing mechanism. One or the other means may be used as desired. Sheet-governing mechanism and high-speed feeding mechanism to aid in straightening, and gripping mechanism are also involved. Fig. 2 shows a two-cylinder machine having applied thereto the improved sheet-retaining mechanism of Walter Scott, of Plainfield, New Jersey. The operation of transferring the sheet from one to the other of the cylinders is rendered certain, and the sheet-guiding mechanism is improved.

Julius Liebhardt and Ernest Fischer, of Barmen, Germany, have obtained a patent for feeding mechanism for envelope-printing machines. Fig. 3 shows a longitudinal section of the machine which involves various details of construction for the perfection of the feeding mechanism.

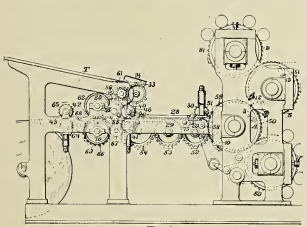
Henry A. W. Wood has obtained two patents covering sheet-delivery mechanism for printing presses, one involving means for delivering the sheet printed side up, in full sight, and without contact of the printed surface with any part and without use of grippers; and the other including means for engaging and crumpling the edges of the sheet, without aid of grippers, to transfer the same from the cylinder to the delivery table without contact with the printed surface. Both patents have been assigned to the Campbell Printing Press & Manufacturing Company, of New York City.

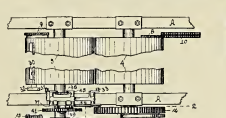
REGISTERING MECHANISM.

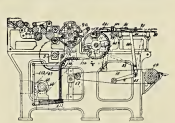
The printing press of Fig. 4 involves the invention of Berthold Huber and Willis K. Hodgman, of Taunton, Massachusetts, assignors to the Huber Printing Press Company, of Taunton, Massachusetts. It relates particularly to the mechanism by which the form and bed are caused to accurately register.

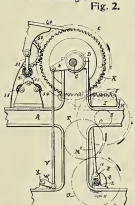
Willis K. Hodgman, *supra*, has also obtained a patent for registering mechanism for printing presses of the two-revolution type, applicable to all such machines. The details are shown in Fig. 5. He has also assigned to the Huber Printing Press Company, of Taunton, Massachusetts.

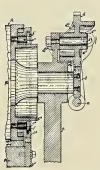
The registering mechanism of Fig. 6 is the invention of Henry A. W. Wood, of New York City, assignor to the Campbell Printing Press Company,

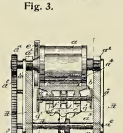

Fig. 1.


Fig. 2.


Fig. 3.


Fig. 6.


Fig. 4.


Fig. 5.

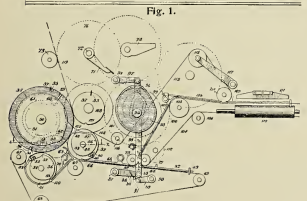

Fig. 7.


Fig. 8.


Fig. 12.

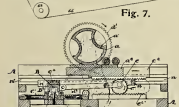
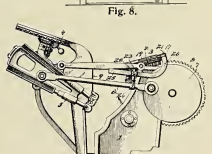

Fig. 11.


Fig. 9.


Fig. 10.

of New York City. Its aim is to secure a perfect and absolute register between the impression cylinder and the reciprocating bed.

INVOLVING VARIOUS IMPROVEMENTS.

The machine of Fig. 7 is for printing on both sides of the web and for severing the web into sheets, which are then folded and delivered. Walter Scott, of Plainfield, New Jersey, is the inventor. The printing mechanism comprises an impression cylinder, a number of form cylinders and means for shifting the web sidewise and returning it between the impression and form cylinders at another place with the same side outermost. Other features and improvements are claimed.

The printing press of Fig. 8 is the invention of Frank A. Pulhemus, of Hopkins Station, Michigan, assignor of one-half to Lucius D. Harris, of Grand Rapids, Michigan. The improvements provide a light, easy-running cylinder press that may be run by hand power; and prevent the cylinder, when passing back over the form, after having discharged the printed paper, from pressing upon the naked type.

The printing press of Fig. 9 is the invention of Svend N. Svendsen, of Brooklyn, New York. The beds are located a distance apart and are simultaneously raised and supported for a time while the impression is being made, and then lowered preparatory for repetition of the same. Rocking platens coact with the bed when in elevated position for making the impressions. Means for inking the type, feeding the paper in long webs and reversing the same for reverse printing and for discharging the printed paper, are also included.

Fig. 10 shows an attachment for printing presses, whereby the sheet is automatically moved into the proper position on the tympan of the press to receive the impression. The inventor is Guy W. Small, of Buffalo Lake, Minnesota, who has assigned one-half to John C. Riebe, of Buffalo Lake, Minnesota.

Berthold Huber, of Taunton, Massachusetts, assignor to the Huber Printing Press Company, of Taunton, Massachusetts, has obtained a patent for driving mechanism for the cylinder and bed of printing presses having a revoluble cylinder and reciprocating bed. His mechanism rotates the cylinder continuously at a uniform speed and moves the bed, during printing, at a speed substantially the same as the surface speed of the cylinder. Fig. 11 shows the mechanism.

Fig. 12 shows an improved clamp for fly-fingers of fly-frames for printing machines invented by Edwin L. Shattuck, of Brooklyn, New York, assignor to Robert Hoe, Theodore H. Mead and Charles W. Carpenter, of New York City. The clamp maintains the fingers adjustably upon the shaft whereby each finger is independently adjustable and is detachable.

Two patents have been granted to Louis K. Johnson and Abbott A. Low, of Brooklyn, New York, assignors to the Alden Type Machine Company, of New York City, for type channels for type distributing and setting machines of the "Alden" style.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

W. A. Massie, Penacook, New Hampshire, sends a bill-head and advertising folder, both of which are well composed and show clean presswork.

Ben F. Corday, Cleveland, Ohio, sends samples of office stationery in colors. Composition is neat and effective, presswork good, and colors well chosen.

A blotter from the Roller Printing Company, Canton, Ohio, is a neat piece of composition and presswork in three colors, but there is nothing out of the ordinary in its design.

An eight-page booklet, entitled "Helpful Hints for Holidays," from the office of F. G. Snow & Co., Kaikakee, Illinois, is a fairly good specimen of printing. The composition is well displayed, but the presswork is capable of improvement.

The Columbus Printing Company, of Columbus, Ohio, send out a novel and effective advertisement. A row of pins fastened in a suitable paper with the legend "A few pointers for you," and advice to get printing from the Columbus Company.

Some samples of commercial and society work from W. C. Bush, foreman of the Walkerton *Telescope*, Walkerton, Ontario. Composition and presswork are both good. The brochure entitled "Us and Our Work" is a neat and attractive piece of typography.

P. W. Randolph, Mayfield, Kentucky: For one who has been such a short time at the business as you state, you have made great progress. The ads. are well displayed and properly treated, and show that you are able to pick out the good points in your copy. The note-heads are fair samples of commercial work.

"Publicity" is the name of a twenty-page booklet, issued by the Morrison Advertising Agency, Hull, England. Thornton & Pattinson, Hull, are the printers, and H. Ralphs is the one who favors us with a copy of the booklet. The composition is bold and attractive in style and well balanced. There is a slight tendency to over-ornamentation, but the general effect is pleasing. The presswork might be a little better.

George Parke, Helena, Arkansas, sends a circular "done with old type and ancient presses," and asks for criticism. The work is not out of the ordinary, rather inferior, in fact, but if Mr. Parke will study Mr. Ralph's department he will find some suggestions that will assist him.

A. H. Perkins, the Post Jobroom, Norwich, Connecticut, sends a few samples of his work. Considering they were done on a "worthless" Gordon press, they are creditable. The composition is good, but the broken wreath used on the Christmas announcement is scarcely suitable for a cap C.

Considering that he has never worked in a printing office, but has got all his instruction from reading The Inland Printer, B. G. Hamilton, of Ithaca, New York, is a good printer. The samples submitted by him are neat in composition and well displayed, and presswork is clean and of good quality.

The Echo Publishing Company, Ltd., 343 Flinders Lane, Melbourne, Australia, forward a package of commercial work, the composition on which is neat and well displayed, presswork good and colors harmonious and artistically arranged. A pamphlet, "In the Sunbeam to New Zealand," is a good specimen of typography.

From S. N. Kemp, with the *California Cultivator*, Los Angeles, California: Samples of commercial work, the composition on which is well and tastily displayed. The words "Book and Job" on the statement heading might have been a size larger without spoiling the general effect. The price list is a good piece of composition.

A few booklets from the J. P. Bell Company, Lynchburg, Virginia, are good specimens of typographic work. Composition is neat and tasty, and presswork meritorious. The half-tone work on the "Randolph-Macon System" and "Photographs of Buildings" booklets is very good, the lights and shadows being artistically treated.

A few samples of printing of an ordinary character—one or two being very poor in composition—have been received from A. Rohacheck, West Bay City, Michigan. We think you should study more closely the samples of work shown in the Job Composition department of The Inland Printer, and send some more samples another time.

A sheet of labels from the National Label Press, Bloomfield, New Jersey, is submitted for an opinion. It is the last sheet of a run of 70,000, and looks as clean and solid in color as one would expect to see in one of the first thousand. The colors are brilliant and of good body, and the sheet is in every way a creditable sample of presswork.

John B. Berry, Wyndham street, Auckland, New Zealand, sends a package of various samples of printing from his far-distant home. The cards, programmes, booklets, etc., are all artistic samples of composition and presswork. The styles are equal to American up-to-date commercial work, many of the latest faces of type and ornaments being used in their production.

From Alfred M. Slocum Company, Philadelphia, Pennsylvania: Several samples of printing in the usual high grade for which this firm is noted. So equally good are all the samples that it is difficult to select any one for special mention. Composition, presswork, binding and finish, are all of the highest order, giving evidence that none but skilled hands are employed in their establishment.

"A few specimens of printing from the Grip Printing and Publishing Company," Toronto, Canada—a 24-page and cover pamphlet, showing the various styles of engraving made by the firm—half-tone, line and wood; with samples of two and three color half-tone effects. The work is all well done, and the printing is excellent. The cover design is an exquisite piece of work in brown and gold.

"The Sunny South" is a handsome little brochure from Patterson & Co., photo-process engravers, Melbourne, Australia, illustrating the scenery of New South Wales. The work is admirably engraved and beautifully printed, a three-color half-tone scene on the cover being exquisitely finished. The presswork is very fine, each page being embellished with tinted borders showing the birds and animals peculiar to the antipodes. Another brochure, uniform in size and appearance, shows scenes from South Australia.

A few specimens of commercial work from Bean, Waters & Gaut, Knoxville, Tennessee, have a wearisome sameness in appearance, being mainly set in a series of heavy script type. The statement, of which special mention is made in the letter accompanying same, is not an improvement on the copy, the words "House Furnishing Dry Goods" being too small compared with the balance of the heading, which conveys the impression that "Furniture" and "Carpets" are the main staples dealt in by the firm named thereon.

"Sverige, Sweden," is the title of a pamphlet containing 110 half-tone engravings of selected views in Sweden, excellently well printed, and issued by the Swedish Tourist Society. The collection is very extensive in its scope, and gives a good idea of the beauties of the country. The cover is an attractive design representing a sunset, showing the brilliant sky coloring and deep massed shadows so often seen when the sun sinks below the horizon. The work is done by the Central Tryckeriet, Stockholm, and is a good sample of letterpress printing.

The Gugler Lithographing Company, Milwaukee, have just produced, for the Pabst Brewing Company, of that city, a very handsome hanger advertising Pabst's select beer. The picture represents a lady holding a glass of the amber fluid with the evident intent of disposing of the same, and is in seventeen printings, the coloring being very tasty and harmonious. The

picture is surrounded by a border in gold and the whole sheet embossed, giving a very rich effect. It is a handsome piece of work and speaks well for the abilities of the Gugler Company in the lithographing line, and should also be an excellent advertisement for the brewing company.

THE Electro-Tint Engraving Company, Philadelphia, Pennsylvania, are doing excellent work in half-tone engraving. We have received some sheets showing samples of their work, and for finish and delicate treatment it cannot be surpassed. A booklet entitled "A Word on Illustrations" is worth the trouble of sending for by printers needing illustrations for book and catalogue work. It contains samples of various styles of engraving, inclosed in a neatly printed cover, with the figure of a dainty lady, printed in three colors, on the front page.

WILLIAM E. LOY, 531 Commercial street, San Francisco, California, sends a sample of printing done by L. Brunt & Co. It is a programme of a ladies' night reception of Islam Temple, A. A. O. N. M. S., and has been gotten up apparently regardless of cost. Each page has a different engraved design, printed in colors, and the cover is lithographed in colors and gold. It represents a lady mounted on a camel, which is led by a noble of the M. S. A cutting die made to the outline of the lady and camel has been used in trimming the programme, giving a very novel effect. The printing is well done, and the programme will no doubt be treasured as an attractive souvenir.

SOME excellent specimens of colorwork have been received lately from abroad. George W. R. Greig, 47 Villiers road, Bushey, Herts, England, submits two sheets of botanical specimens and two of miscellaneous articles and views, all printed from three-color blocks. Mr. Greig informs us that his work was printed on a Miehle press, his firm, Messrs. André & Sleigh, having purchased one of the first two presses that were set up in England. This work, in its exactness of register and coloring, is very attractive and would do credit to any house on this side of the water. We are much interested in these evidences of progress in the new and difficult art of color printing by our fellow-craftsmen in Europe.

A PACKAGE of blotters, booklets, etc., from The Stanton Printing Company, Grand Rapids, Michigan, is of excellent quality, both in composition and presswork. The get-up of the booklets is very attractive, and the presswork gives evidence of artistic knowledge on the part of the pressman. The Louis Snider's Sons Co. card is a good piece of clean presswork and sharp embossing, being almost equal to steel-die work. The People's Savings Bank booklet is an excellent piece of composition and two-color printing, the cover design being neatly panelled in silver and black. A butterfly, printed in colors and gold on a blotter, has a very natural appearance, and the balance of the specimens are of equal merit. Mr. A. K. Tyson, the foreman, has reason to feel proud of the productions of his staff.

ADVERTISING agents are in these days a public convenience and necessity. What between magazines, illustrated weeklies, farm papers, religious papers, trade papers, and weekly or daily papers that are poured forth from nearly every printing office in the land, it requires the services of experts to classify, to determine rank or value, and to systematize the methods of using these mediums for advertising purposes. The J. Walter Thompson Company do a real service in issuing their handbook of this year. Not content with classifying the mediums according to subjects as a simple directory, they assist advertisers in the wise selection of good mediums for different purposes. But it is in showing examples of full-page or smaller advertisements used by the leading firms of the country — ads. that are representative of the best art — that they are in reality educating the advertiser to the point where he can see for himself why an ad. is good and why it is effective. Good taste in designing, use of type and colors is shown throughout the 178 pages of the book. A light green tint of enamel book paper is used, which makes, with the pure white embossed cover, an attractive combination.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

"THE PRIDE OF THE MERCERS," by T. C. DeLeon. J. B. Lippincott Company, Philadelphia. Price, $1.25.

"THE HERMIT OF NOTTINGHAM," by Dr. Charles Conrad Abbott. J. B. Lippincott Company, Philadelphia. Price, $1.25.

"A DAMSEL ERRANT," by Amelie Rives, illustrated by Violet Oakley. The Lotus Library: J. B. Lippincott Company, Philadelphia. Price, 75 cents.

NUMBER I, Volume 1, of *The Show Window* appeared November 1. As its name indicates, it is devoted entirely to that modern and very important art of practical window trimming. Half-tone illustrations are profusely used to illustrate the choicest and most artistic examples of recent window displays. This feature alone ought to make it invaluable to the class of patrons who would naturally be its subscribers. It is inclosed between highly ornate covers. It is edited by L. Frank Baum and published in Chicago by C. L. Williams.

St. Nicholas, conducted by Mrs. Mary Mapes Dodge, entered upon the twenty-fifth year of its successful career as the leading magazine for boys and girls with its November issue. A remarkably varied and attractive list of features has been secured for the coming year, including contributions by several of the foremost writers of the day. There will be the usual number of articles of instruction and entertainment, short stories, poems and jingles, as well as hundreds of pictures by leading artists. The price of *St. Nicholas* is 25 cents a copy, or $3 a year.

ORNAMENTAL covers are constantly growing in favor as they gain in effectiveness and appropriateness. The October number of the *Western Field and Stream* bears an exceedingly tasty and artistic cover. A number of half-tones of outdoor life, framed in twigs of birch, are grouped with decorative skill upon a background of pine cones and leaves. The title is carried upon a panel of birch bark near the top. The frontispiece was painted for the *Western Field and Stream* by C. M. Russell, the "Cowboy Artist," and is entitled "The Old Trapper's Story." The number is handsomely printed and illustrated throughout.

THE *Century Magazine*, with the November number, entered upon its twenty-seventh year. During its long existence, by reason of its many notable successes, it has won an assured and commanding position. During the coming year the *Century* will maintain its exceptional position as a magazine of entertainment and as a leader in art and thought. Its pictorial features will be notable, and it will command the services of the foremost artists, illustrators and engravers of this country and of Europe. For the benefit of readers of the *Century* an unusual combination offer is made for this year. There has been issued "The Century Gallery of One Hundred Portraits," made up of the finest engravings that have appeared in the magazine, and representing a total expenditure of nearly $30,000. These are printed on heavy plate-paper, with wide margins, like proofs. The retail price of the gallery is $7.50, but this year it will be sold only in connection with a subscription to the *Century*, the price of the two together being $6.50.

FREE TO SERVE: a tale of Colonial New York. By Emma Rayner. With cover design by Maxfield Parrish. Copeland & Day. Large octavo. Price, $1.50.

For the background of this romantic story the author has chosen a little-worked but extremely interesting time and place: New York in the early eighteenth century, when the manners and customs were part Dutch and part English, with Indians and Frenchmen lurking in the shadows. The romance has a new scheme of plot, and hurries on through a series of vivid adventures in the lives of two brothers and the handmaid who is free to serve, but not to plight her troth till the end of the story. A Puritan maid from New England lends a piquant contrast to her Dutch relatives, and thus all types of colonial Americans are on the stage.

THE READER'S SHAKESPEARE. His Dramatic Works Condensed, Connected and Emphasized, for School, College, Parlor and Platform. By David Charles Bell. Vol. III, 521 pp., buckram; price, $1.50. New York: Funk & Wagnalls Company.

The third, and concluding, volume of this valuable work is now published. The general satisfaction with which the first two volumes of this new edition of Shakespeare were received by readers and educators, and the generous commendation given it by the press, prove that the work was necessary, timely, and welcome. Hiram Carson, A.M., LL.D., Professor of English Literature in Cornell University, declared at once that the work is "just what I have been wanting for the last two years." Prof. George M. Marshall, Ph.B., of the University of Utah, is sure that "almost all teachers of literature have felt the need of such a work." The announcement that the set is now complete is a most welcome one. This last volume contains all the comedies.

FOREIGN NOTES.

For the Paris Exposition of 1900, many printers and bookbinders from different cities and towns in France have been nominated to act on the official commissions of the sections in which their arts will be exhibited.

The largest book in the world is said to be in the Chinese Department of the British Museum Library. It cost the authorities about $7,500. The work comprises 5,020 volumes, and is an encyclopædia of Chinese literature for 2,800 years.

Map printers may have to prepare themselves to print charts in Chinese. A general map of Europe and Asia was printed in St. Petersburg last year, having all the names in that language. It was prepared by Mandarin Lou-Tchen-Sian, an attaché of the Chinese ambassy to the Czar.

According to the *Printing World*, books have been printed which never have been written. In 1844, a Mr. Jordan, of Romsey, England, published a book which he set up at the case instead of writing it, and Mr. William Cowdroy, of Chester, about seventy years ago, used to set up the leading articles for his newspaper without taking the trouble of writing them.

For 2 cents a book can be sent by the bookseller in Germany to any prospective buyer, in whatever part of the Empire he may be. The book is delivered to the postal authorities, who carry it to the would-be purchaser, collect the money, and hand it to the bookseller. It is said that the superiority of the German book trade is due to this coöperation of the postal service.

If all Bibles were as costly as the one sold at an auction sale in London the other day, they would certainly be treasured more, if read less. A vellum copy of the first printed edition of the Bible and the first book printed with metal types, the work of Gutenberg and Fust in 1450-55, realized $20,000. This is the highest price ever paid for a copy of the book. It is the most splendidly decorated copy of the few that are known to exist.

On a recent national festival in France, the Ministry of Commerce and Industry of the Government conferred fifty-nine medals of honor upon employes of printing, binding, lithographing and papermaking firms throughout the nation who had seen more than thirty years of service in the same establishment. One proofreader who had a record of forty years received at the hands of the government the title of "Officer of the Academy."

Germany is already making preparations for the World's Exhibition at Paris in the year 1900. Among the exhibits to be shown by the Imperial authorities will be a masterpiece of the Imperial Printing Office, which is now busily engaged in the production of an *edition de luxe* of the most sumptuous character of the Niebelungen epic. It is said that this work will represent the perfection of the printing art in Germany.—*The Printing World.*

Among German illustrated publications of great value to the bibliophile is the "Bilderschatz fur das Kunstgewerbe," published by Julius Hoffmann, of Stuttgart. It contains full-sized reproductions of art gems in printed books and magazines, and also designs from art decorative pieces, tapestries, etc. Some of the headbands from the *English Illustrated Magazine*, showing the art of H. Ryland, Herbert Sumner, L. Davis and A. L. Matthes are remarkably attractive.

War correspondence comes high. Many London papers have paid as high as $5 a word and $10 a line for news from the seat of operations. A special correspondent is paid an annual salary as a retaining fee, so that he will be on hand when affairs become belligerent. Once in the field he has full swing as far as expenses go. The latest news must be had at any cost. But then, in the piping times of peace, foreign news is a big item of cost. For instance, the representatives in Berlin and Vienna, of great metropolitan dailies, are paid about $10,000. An eminent journalist, like M. de Blowitz, who is at Paris for the London *Times*, receives a much larger salary. The large European news agencies, Reuter's and Dalziel's, charge $6,000 a year for their services, and the reports of the proceedings of Parliament alone cost $500 a week.

Central America has a journalistic representative in the field of science and letters entitled *El Porvenir de Centro-America*. This is published as an illustrated fortnightly by Prospero Calderon & Co., at San Salvador. The number for September 1, before us, contains a number of half-tone portraits of eminent professional men of Costa Rica and sister republics, and views of noted buildings in San Salvador. The typography is far above the average of magazines produced in the Latin-American countries.

Several young apprentices from printing and lithographing offices in Avignon, France, have been carrying off the honors at the school of professional and fine arts of that city, according to *Typographie Française*. Theophile Carle, son of a foreman printer, took the first Pascal prize of 270 francs; Auguste Roure, lithographer, was the recipient of a prize of 150 francs awarded by the government; and Marius King obtained another Pascal prize, 150 francs in amount. All of these young men are busily employed during the day and yet carried on their evening studies with such marked success.

Competition among workmen in Moscow, Russia, must be very keen, judging from a report in the last number of *L'Imprimerie*. There are about two hundred printing offices there, employing five thousand workmen and apprentices—mostly the latter. The working day is from ten to sixteen hours. The monthly pay of a workman varies from $7 to $10. The price per thousand is from 7 to 9 cents. As work is very uncertain, the piecehands do not make more than $5 to $6 per month. The form hands let out the work and from this manage to make all the way from $15 to $20 per month.

The evening school organized at Lausanne, France, in the winter of 1896-97, for the instruction of apprentices in photography, is doing a great deal of good for the future French printer, says *L'Imprimerie*. The course extends over the four years of apprenticeship. Instruction is given in the history of printing and hygiene of the printing office, in proof corrections, and the pupils sketch or print sample designs for letter-heads, bill-heads, menu cards, ball and theater programmes, etc. Imposition is also taught, and other subjects fundamental to the art. It is said that the proofs submitted by the pupils exhibit good work and show that the theories taught are comprehended.

Whether or not China would be a good field for the extension of the printing industry is exciting considerable discussion in Germany. The *Ostasiatischen Lloyd* states that when that journal was started in Shanghai ten years ago it had to employ entirely Chinese printers, who practically had to be taught the Roman alphabet. These it still employs. Printers who would go there now, it claims, would obtain the work of forty German houses, and many firms, English and German, at Shanghai and other ports of China, are equally in need of better typographical facilities. The *Deutscher Buch-und Steindrucker* doubts whether the foreign population in China is sufficiently large to warrant German printers in emigrating to that country.

By the English Factory Act of 1895, apprentices are not allowed to be worked overtime. The *British Printer* suggests that employers should arrange that their apprentices attend first the educational and afterward the technical classes. It says, "The effect of this would be to create more skillful craftsmen, and give an incentive to studious habits. Such a course is already followed by a number of young printers who intend to rise above the ordinary level, and it is here that apprentices in and near the larger printing centers have very great advantages over their brethren in the smaller country offices. It is safe to prophesy that those who do not make use of facilities thus afforded will have occasion to be very sorry for it in the course of a few years."

OBITUARY.

SUDDENLY, at Doylestown, Pennsylvania, Hiram Lukens, printer, in the seventy-sixth year of his age. Mr. Lukens served as employe of the Doylestown *Intelligencer* for over sixty-five years and was secretary of the local Masonic lodge for thirty-nine years. The *Intelligencer* pays a warm tribute to his many virtues in noting his death and says: Hiram Lukens was one of the best-known men in Doylestown, where he has made his home since June 21, 1832, at which time he entered the *Intelligencer* office to learn the printing trade, and in this office he has continuously served since that time—a period of over sixty-five years. His record of faithful service for so many long years in the same establishment is a unique one and has not its counterpart in the United States.

WILLIAM WESLEY PASKO, secretary of the typothetæ of New York, died, December 15, at the Hudson Street Hospital, New York. Mr. Pasko had been ailing for some time with diabetes, and two months ago was taken violently ill at the rooms of the typothetæ, at 108 Fulton street, while he was there attending to his usual duties. His home was at Caldwell, New Jersey, and he had spent most of the time there since his attack, but he went to the offices of the typothetæ on Tuesday, December 14, and was stricken again. He was sent to Hudson Street Hospital, where, at 8:30 A.M., on December 15, he died. Mr. Pasko was born in Erie County in 1840, and was brought up as a printer. At one time he had a printing office of his own in Beekman street. He became secretary of the typothetæ about ten years ago. He was well known as a writer upon technical subjects relating to printing, having prepared the text of the "American Dictionary of Printing and Bookmaking." He also at one time wrote for the *American Bookmaker*, now the *Printer and Bookmaker*, and for THE INLAND PRINTER. He at one time published "Old New York," and for years had been a steady contributor to magazines and periodicals. He leaves a widow, and one son, who is a clergyman. He was mayor of Caldwell, New Jersey, where he lived.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

WHAT CAN IT BE?

The advertisement of the Harris Automatic Press Company in this issue will set the trade to guessing. The Harris people are generally thought to be wonder-workers, and it is intimated to us that the new feature is just a little more wonderful than anything that has gone before.

SELLS WHEN ADVERTISED BY "THE INLAND PRINTER."

I very seldom invest in any of the new things offered printers until they are advertised by THE INLAND PRINTER. A note in your October number recommending the Absorbent Moist Bristle Brush and Tarcolin, induced me to give them a trial, and I am very much pleased with both.—*Bernard McGinty, Doylestown, Pennsylvania.*

PRIOR'S AUTOMATIC PHOTO-SCALE.

We acknowlege receipt of a new photo-scale for the use of printers, publishers, photo-engravers, electrotypers and lithographers, which combines simplicity, utility and accuracy. It is the invention of Mr. A. M. Prior, of Boston, and has been highly recommended by process engraving and publishing houses in that city and in New York. It is printed upon a piece of celluloid about 9 by 17 inches in size, and when laid over the drawing or plate enables one to tell very readily the proportions desired. Attached to the lower left-hand corner is a pivoted rule which can be moved to suit the necessities of the measurement, and one can tell at a glance just what height and width a cut will be when reduced from the original. The scale is certainly one which ought to meet with a ready sale, and no printing office or photo-engraving establishment should be without it. Full particulars can be had by addressing Mr. Prior, at 117 Franklin street, Boston.

A NEW SAMPLE BOOK.

The Western branch of the Whiting Paper Company, at 238 Adams street, Chicago, has just issued sample book No. 3, showing flat-writing linens, bonds and ledger papers manufactured and sold by that company. The book is very complete, giving 312 different varieties of papers in various qualities and colors, and includes all the brands so well known to the trades. It is neatly bound in cloth and makes a compact and convenient book for the desk of the man who orders paper stock, and ought to prove convenient for him and a paying investment for the Whiting Company.

HICKOK RULING MACHINES.

The following letter has been received by the W. O. Hickok Manufacturing Company, Harrisburg, Pennsylvania, in regard to their ruling machines:

NASHVILLE, TENN., November 24, 1897.

W. O. Hickok Mfg. Co., Harrisburg, Pa.:

DEAR SIRS.—We are pleased to announce to you that we have just received the highest award at the Tennessee Centennial for blank books and color printing, and also on machines that we had in our exhibit to manufacture these goods. As you had a ruling machine in our exhibit we felt sure that it would be gratifying to you to hear that the ruling that was done on this machine went into the books that took the highest award. Your machine attracted as much attention and possibly more than any machine in the Machinery Hall. We are very much pleased with this machine, and judging from the number of people that examined same, it is very evident that we are not alone in this matter. Very truly, FOSTER & WEBB.

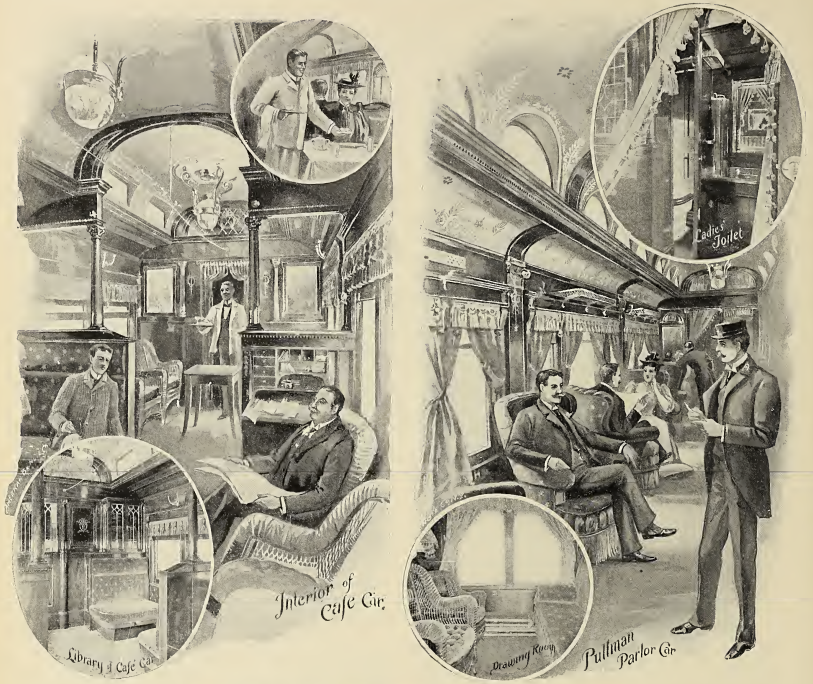
Foster & Webb had a fine exhibit and deserve great credit for arranging so successful a display.

THE COX PERFECTING PRESS.

One of the best types of moderate-priced perfecting presses is exemplified in the Cox Perfecting Press, for newspapers. Printing from flat-bed forms the press is peculiarly suitable for the smaller newspapers. The paper is taken from a roll and both sides of the paper printed while on the press at a rate of from 4,000 to 4,500 completed papers per hour, folded and ready for delivery. The patents on this press are valuable, and for some time there has been litigation between the Duplex Printing Press Company, the manufacturers of the Cox machine, and the Campbell Printing Press & Manufacturing Company, as to the ownership of the patents. In this case a decision was rendered by Judge Swan, of Detroit, Michigan, on Monday, December 13, in favor of the Duplex Company.

SIGMUND ULLMAN COMPANY.

The announcement in our advertising pages that Sigmund Ullman is again "Ready for Business" will meet the approbation of the many printers who have learned to look upon the inks manufactured by Mr. Ullman with confidence and satisfaction. To meet the requirements of the large demand for inks which his name alone always creates, he has completed an extensive factory 100 by 200 feet in dimensions and equipped with the most modern machinery. In the design and arrangement of this factory Mr. Ullman has created it from an experience of a lifetime and it is undoubtedly the most convenient building for the purposes of manufacturing ink in existence. The smallest detail has not been overlooked for the betterment



INTERIOR VIEWS OF "BLACK DIAMOND EXPRESS" ON THE LEHIGH VALLEY RAILROAD.

of the product or its economical manufacture. Mr. Sigmund Ullman was the active member of the late firm of Jaenecke-Ullman Company, and his son, who is now with his father in the new enterprise, was formerly the superintendent of the Jaenecke-Ullman Company's factory at Newark, New Jersey.

AMERICAN LABOR-SAVING MACHINES.

In looking over a recent number of the "Printers', Lithographers', Bookbinders' and Stationers' Sales and Wants Advertiser," published in London, England, our attention was attracted to an article with the above heading. It described very concisely the cloth case-making machine and the automatic magazine-covering machine manufactured by Messrs. T. W. & C. B. Sheridan. As a number of printers and publishers in this country are under the impression that this firm sells mostly on this side of the ocean, the article will perhaps be somewhat of a surprise. Inquiries at the Chicago office of the firm elicited the fact that the Sheridans had been doing business in England for some time, having already placed, and having in operation, case-making machines in the following offices: Perry, Gardner & Co.; Dow & Lester; J. Burn & Co., Ltd.; Fisher & Sons, Ltd.; Ship Bindery; Smith Brothers; E. R. King & Co. Six more of these machines have also been sold in London and are now under construction to be delivered at an early date. Three of the covering machines are also in use in London, the firms of Cassell & Co., Ltd.; George Neunes & Co., Ltd.; and Hazell, Watson & Viney, Ltd., being the parties using them. One case-making machine made by the Sheridans is also in use in Leipsic, Germany, and another in Paris, France. One of the case-making machines in London has a record of 60,000 finished cases in 5½ days. From this it will be noted that our British cousins are not to be outdone by those in America so far as up-to-date machinery is concerned. Mr. C. B. Sheridan spends most of his time in London looking after the interests of the firm, and is assisted there by Mr. P. Lawrence, 63 Farringdon road, E. C. This is what the "Sales and Wants Advertiser" says:

A few months ago we gave some particulars of a case-making machine which was then just being introduced into this country by the makers, Messrs. T. W. & C. B. Sheridan, of New York and Chicago. Since then several of these machines have been sold to bookbinders here, including the well-known and old established firm of James Burn & Co., Ltd., of Kirby street, Hatton garden, E. C., the largest binders in the world, who very kindly gave us permission to see this machine at work. Here we saw the machine making cloth cases, better than hand work, at the rate of about 1,200 an hour. The machine is very cleverly constructed. At one end are the boards, cut to

size and piled up. A roll of cloth is also at the end over a glue trough, and as the cloth enters the machine it takes a coating of glue; it then passes along taking the two boards and just at the right moment an arm comes down and places the strip for the back. These are then pressed, the edges turned down, and lastly the case passes through rollers to finish it. To work this machine one man and two boys only are required. It is easily adjusted to make various sizes of cases, and where large quantities are required the saving in cost of production must be enormous. Messrs. Burn & Co. expressed themselves highly pleased with the machine and the work it does. We have also, by the courtesy of Messrs. Cassell & Co., Ltd., had the opportunity of seeing another labor-saving machine of Messrs. Sheridan's make—the automatic magazine-covering machine, by the aid of which no less than 2,000 magazines or pamphlets are covered in one hour, 20,000 being easily done in a day of ten hours. Messrs. Cassell speak highly of this machine. Several of them are now in use among the large publishers. This is a most ingenious machine and simply constructed. The magazines to be covered are placed in a shoot, back edge down, from which they are pushed out one by one into a clamp. The magazines then travel along over a roller, which glues the backs; they travel a little further, and each one stops over a pile of wrappers which come up to the book, which, being glued, takes the top wrapper; the magazines then travel right over the top of the machine and down to the receiver on the other end. This process goes on continually, so that there are about twenty magazines traveling at the same time. The machine takes up comparatively little space, and is not liable to get out of order.

THE CAMPBELL PRINTING PRESS COMPANY.

Proud, indeed, would be Andrew Campbell today if perchance he could see the ultra prominence and attainments of the company which perpetuates his name. Indeed, little but his name could he recognize, although the two-revolution press and the hard packing, by which he revolutionized the art of printing, would be shown him; still, their surroundings have been improved to such an extent by the genius of the present generation that he would be at a loss whether to most admire the perfect mechanism or the wonderful exhibition of talent and enterprise by which such results are made possible.

But there are infallible causes for the enviable position in which this company finds itself today. One is the result of that irresistible force which young blood gives to enterprises and which is unconquerable until the highest summit of ambition is reached. Of such material consists the guiding and controlling power of this flourishing company. The entire force is composed of young men of nerve, push, never-say-die qualities, and whose aggressiveness is admired alike by their patrons and their competitors.

Linked together and working in perfect unison with this guiding force are the most skilled mechanics in printing press construction of the age, equipped with all the modern machinery, and the superiority of their workmanship is so thoroughly acknowledged by the present generation of printers that any piece of machinery, if made by the Campbell Company, is accepted with unquestioned confidence.

In view of the above combined qualities existing under one control and working with a common impulse, the result of their united efforts cannot but be of extraordinary merit and nearing the zenith of human ingenuity.

It was directly due to these conditions that birth was given to such marvels of mechanism as the "New Model," 4 and 8 page stereotyping web perfecting press, which only requires the assistance of a man and boy to print, deliver and fold 15,000 complete newspapers an hour; and the "Half-Tone Web," a special press built to order only, but which the magazine and the better class of periodicals find indispensable.

Then came the "Century," whose wonderful performance in giving us beautifully printed sheets at a speed which even in this day of rush and hurry is questioned by those who have not kept pace with this progressive firm's accomplishments; and the "Multipress," that condensation of the merits and capabilities of many presses combined in one rapid, compact, sturdy structure, printing on a web from flat forms of type at speeds never hitherto attained with this type of newspaper press, with a motion so precise that the most delicate-faced type is uninjured even though in daily use.

Now that this concern has so thoroughly mastered the field which it already occupies, with its characteristic directness and energy it is working out a marvelous and entirely new system for the production of large daily newspapers, it believing that too long have the procurable facilities been inadequate for the metropolitan press. The advent of the Campbell Company's newest enterprise will be hailed with general delight and satisfaction.

When it is taken into consideration that these are but a few of the achievements of the Campbell Company, and that they were all inaugurated and placed upon the market during the past three years, it proves most convincingly that the business methods of the young men of our generation are a factor in enterprises of which all mankind must be proud and respect.

A PROGRESSIVE HOUSE.

A representative of THE INLAND PRINTER recently had the opportunity of visiting the warerooms of the Bronson Printers' Machinery & Warehouse Company, at 48 and 50 North Clinton street, Chicago, and was impressed with the facilities the firm enjoyed for storing and handling machinery, and with the business being done by this enterprising firm. The company have floor room 60 by 150 feet and 25 by 100 feet, and carry one of the largest stocks of printing machinery of any company in the country. They advertise only goods they have in their warehouse, not machinery in the hands of other people. Every press or folding machine received by them is thoroughly overhauled and put in perfect repair, and is guaranteed by the company to give as good service as new machinery. Mr. H. Bronson, the president and general manager of the company, would be pleased to see people from out of town, when they visit Chicago, and will take pleasure in showing them the stock carried by his firm.

PRINTING INK SPECIMENS.

Fred'k H. Levey Company, manufacturers of printing inks, at 59 Beekman street, New York City, have just issued a superb specimen book showing the different shades, hues, qualities and prices of their renowned inks. The book, aside from the above features, is a work of art; every page showing a high degree of excellence in engraving and presswork. An engraving done in the three-color process—worked in red, yellow and blue—shows the value of these inks for this popular and beautiful process. Each page presents the effects of the various inks in such an elegant and attractive form that it would be hard indeed to select any one page which did not reveal the desirability of the class of ink it represents. But noticeably is this the case of the engraving representing a lady in street costume, which is printed in $3 Photo Black. So truly perfect is this picture that it even surpasses the photographer in his own art. But each page reveals to what a high state of perfection this enterprising firm has attained in the manufacture of printing inks, and in reviewing these specimen sheets, one cannot but believe that the limit of excellence has been reached.

A NEW BOOK ON PUNCTUATION.

What chiefly commends F. Horace Teall's little volume on "Punctuation" (Appleton) is its freedom from dogmatism and its intelligent application of principles. Mr. Teall's book will not solve all the proofreader's puzzles with specific rules, but a careful reading of it will set any author or printer in the way of making his own rules. The author's treatment of the mooted subject of commas is the best ever seen by the present reviewer, because it does away with the killing of sense by the overdose of commas usually prescribed by writers on punctuation. Mr. Teall's attempt to deal with the chaotic and heart-rending problem of capitalization is by no means final, but its spirit is commendable. He argues throughout for simplification; therefore may his book fall early and universally into the hands of proofreaders and stylemakers.—*Chicago Tribune.*

The book is for sale by the Inland Printer Company, Chicago or New York, at $1.00 per copy.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

BOOKS.

A SPECIMEN BOOK OF "CARDS," containing up-to-date ideas for the old as well as the young printer. Embossed and printed in from one to four colors. Price, 25 cents. C. M. CATLETT, Norwalk, Ohio.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price $1. THE INLAND PRINTER CO., Chicago.

PRINTERS' Book of Recipes contains zinc etching, stereotyping, chalk plate, gold-leaf printing, printers' rollers, how to work half-tones and three-color half-tones, and twenty-five other valuable recipes. Price, 50 cents. Satisfaction guaranteed. E. W. SWARTZ, Goshen, Ind.

PRINTERS, Do you understand the value of knowing how to manufacture all kinds of printing and lithographic ink and their varnishes? Mail money order for $3 and secure copy of book that will teach you. GEORGE W. SMALL & CO., 1921 Kinney avenue, Cincinnati, Ohio.

FOR SALE.

ELLIOTT THREAD STITCHER, in first-class condition. Price low. Address FRANK WERSEL & SON, 1128 Walnut street, Cincinnati, Ohio.

FOR $65—Very complete photo-engraving plant for zinc etching and half-tone; cost $300. W. BUCKNER, Box 124, Denver.

FOR SALE—Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. "J 19," INLAND PRINTER.

FOR SALE—Dooley Paper Cutter, 30-inch, 3 knives, $140. Country Campbell Cylinder Press, 24 x 39, $240. Perfection Wire Stitcher, $85. All in good order for cash. 310 Cherry street, Philadelphia.

FOR SALE—Two latest improved Thorne typesetting machines; good as new. Also complete book composing plant, including 3,500 pounds new type. A bargain. Terms to suit. "J 145," INLAND PRINTER.

FOR SALE—A Royle No. 3 Routing Machine. Is in first-class condition and will work as well in every respect as the day it was bought. Price, $60. Address, THE HARTFORD ENGRAVING CO., 66 State street, Hartford, Conn.

HELP WANTED.

WANTED—First-class experienced compositor, with modern ideas as to the correct handling of type and capable of taking charge of a medium-sized composing room. Address, stating where last employed, wages desired, experience, etc., "J 120," INLAND PRINTER.

WANTED—Non-union foreman, who is willing to work and knows how. One competent to take charge of Job office. References. J. L. SIMMONS, Los Angeles, Cal.

SITUATIONS WANTED.

ALL-ROUND up-to-date printer wants situation. Country preferred. Address W. W. WADE, La Crosse, Kansas.

A PRACTICAL book and job foreman, competent to estimate on all classes of printing, desires a position as foreman; Chicago references. "J 126," INLAND PRINTER.

A PRACTICAL PRINTER, possessing good executive ability, competent to estimate, and thoroughly conversant with all details pertaining to the manufacture of a book or magazine, desires position as manager or superintendent. Reference furnished. "J 134," INLAND PRINTER.

CHALK PLATE ARTIST, with an all-round newspaper education, desires a better position. Samples submitted. "J 135," INLAND PRINTER.

COMPOSITOR—First-class German-American jobber, expert ad. man and practical all-round printer; tasty, up-to-date and original; painstaking and industrious worker; good executive ability; can take charge and run office on systematic and profitable basis; at present with well-known house; desires change; At references. "J 119," INLAND PRINTER.

JOB PRINTER and all-round newspaper man desires position. Twelve years' experience; temperate; references furnished. W. L. WASHBURNE, Platteville, Wis.

POSITION as make-up or general all-round man on the stone; am steady and reliable; not afraid of work; have had twelve years' experience on the floor. "J 123," INLAND PRINTER.

PRINTER—Young man (24), capable taking charge, desires situation on daily or weekly in live town; Ohio preferred, but will go any place; have best of references. FRANC ZARTMAN, Xenia, Ohio.

SITUATION WANTED—An experienced, up-to-date job printer, competent to estimate on all classes of work and to take charge, as manager or foreman. At references as to ability and character. "J 130," INLAND PRINTER.

THOROUGH PRINTER and proofreader with classical education, wanting situation, would invest one-third salary in concern large enough for first-class work; can take charge. "J 113," INLAND PRINTER.

WANTED—Position by young job printer in up-to-date office. "J 128," INLAND PRINTER.

WANTED—Position by first-class pressman; steady, reliable; no bad habits; can take charge. "J 144," INLAND PRINTER.

WANTED—Situation by pressman of twelve years' experience, capable of doing all kinds of work; temperate. "J 132," INLAND PRINTER.

WEB PRESSMAN, does stereotyping. Young man; single; Maine; had charge; best recommendations. "J 136," INLAND PRINTER.

YOUNG MAN, 19, taking a great liking to anything that pertains to printing, seeks a situation in the office of a large printing house, publishing house or type foundry, in New York City or Brooklyn, where there would be a chance for advancement; is a graduate of a well-known business college of Brooklyn, N. Y. Address "J 114," INLAND PRINTER, 150 Nassau street, New York City.

BUSINESS OPPORTUNITIES.

COMPETENT PRINTER with $750 can buy all or part of my interest (prefer to sell only part) in old-established label, paper box and specialty plant in finest western city. Ample time on balance ($2,750 in all). Best reasons for selling. Full particulars and references exchanged. "J 150," INLAND PRINTER.

PATENT No. 587,951, Foot Power Attachment to Job Printing Presses, a practical invention, for sale at low figure or will trade for good printing material, presses, or binders' or stereotypers' machinery. "O SEE," 110 East Ninth street, Grand Island, Nebraska.

PRINTING OFFICE—In New York City. Modern equipment; free from encumbrance; doing a good business. Present owner has other interests requiring undivided attention. Can furnish business in excess of purchase price first year in composition and presswork. "J 111," INLAND PRINTER, 150 Nassau street, New York City.

WILL sell fourth interest in successful, leading printing, stationery (wholesale and retail) and binding business in Arizona. Purchaser must be A No. 1 printer, qualified to satisfy high-class trade. State references, amount can pay down (balance on terms to suit) and salary expected. "J 109," INLAND PRINTER.

WISH TO LEASE part or entire interest in small job office; or will buy if business proves satisfactory. "J 152," INLAND PRINTER.

WANTED TO PURCHASE.

FOLDER WANTED—To fold 16-page half-tone paper, sheet 33x46, to be attached to Cottrell press. State lowest price. PUBLISHING COMPANY, 120 West Fourteenth street, New York City.

WANT TO BUY good Republican paper in Iowa or Wisconsin; county seat preferred. Answer quick, with full details. "J 147," INLAND PRINTER.

WANTED TO BUY—Secondhand perfecting press, for 8-page, 6, 7 or 8 column paper; also secondhand linotype machine. "J 118," INLAND PRINTER, 150 Nassau street, New York City.

MISCELLANEOUS.

ADAMSON TYPEWRITER PRESS CO., of Muncie, Ind., are the sole owners of the process and machines for producing the copy-effect typewritten letters. Exclusive rights assigned and guaranteed under foundation patents. Machines on trial. Write for particulars.

ADVERTISERS, large users of printing papers, mostly papers suitable for process block printing, would be pleased to see samples of American makes of paper, such as used by *Scribner's*, *Harper's*, *Munsey's*, INLAND PRINTER, etc.; also web papers, such as used by *Youth's Companion*, and cheaper qualities of a somewhat similar paper; also papers for line block rotary printing. Lowest cash terms delivered in London. HUDSON & KEARNS, 83-87 Southwark street, London.

ALBERT HALLETT PROCESS for perfectly imitating typewriter letters—embraces basic principle of typewriter, therefore other methods are spurious. Fully protected by valid U. S. patents. Exclusive perpetual rights granted. ALBERT HALLETT, Boston, Mass.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process $1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

This is a Specimen of our . .

40c. Cut Ink



IT IS BLACK AND CLEAN WORKING

You can see that at a glance

Regarding its other Qualities

It is dense, soft and free-flowing. Dries rapidly when printed. Some of our customers claim they can send work to the bindery in 3 hours after printing.

NO OFF-SETTING
NO SLIP-SHEETING

IT IS SOLD AT . .

40 cents in pound lots
40 cents in 100 pound lots
40 cents in 1000 pound lots

No Discounts.—40c. net

Manufacturers of High Grade

F. E. OKIE CO.

Printing Inks

KENTON PLACE, PHILADELPHIA

THREE GRADES . . . of Softness of this Ink always in stock; try it

THIS IS A NEW COLOR WE INTRODUCE



Ruby Violet

It is a
Strong,
Intense
Bronze Color



It is a
Fine
Worker

F. E. OKIE CO.

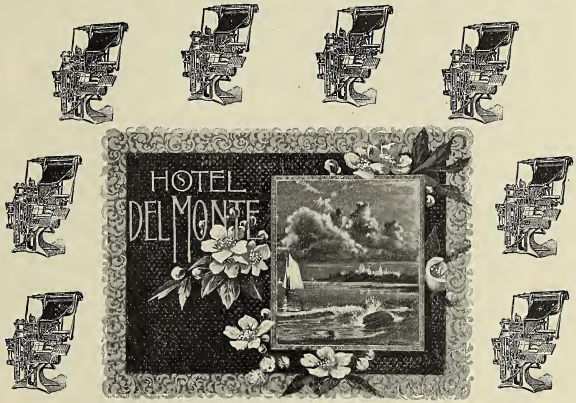
KENTON PLACE, PHILADELPHIA

"COMPETITION is the life of all business" is a true axiom. Instead of complaining of some one who is more prosperous than yourself, stop, think, see if the fault is not yours. This is especially true in all departments of printing.

Fine Presswork and Cheap Composition

go together. How to secure them—one way only:

USE THE UNIVERSAL TYPESETTING MACHINE.



This cut is a reproduction of the cover of a catalogue which was set on the Linotype and printed direct from Linotype slugs by H. S. Crocker Co., San Francisco, Cal.

The Linotype is adapted alike for all printing offices. It does not cost a fortune. Saves your money. Terms of purchase are within the reach of all. We also lease the machines.

Look into this matter—it will pay you. Install one or more machines and gain actual profit. Can't be done any other way. Such experiments are costly.

For further information, specimens of work, etc., call on or address,

MERGENTHALER LINOTYPE CO.

P. T. DODGE, President. **Tribune Building, NEW YORK CITY.**


Blomgren
Bros & Co.
Half-Tone
Zinc and
Wood
Engravers.
Electrotypers
175 Monroe St.
CHICAGO.

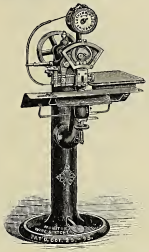
Make Money for You!!

WHY?



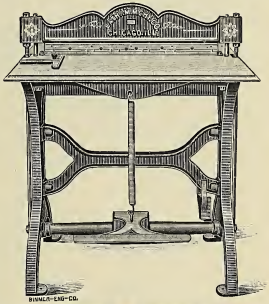
Rival Lever Paper Cutter.

18-inch,	$ 65
24-inch,	110
25-inch,	125
30-inch,	175
33-inch (extra heavy),	250



Monitor Wire Stitcher.

No. 0 —¼ to 1½ inches,	$550
No. 1 —2 sheets to ¾ inch,	400
No. 1½—2 sheets to ½ inch,	300
No. 2 —2 sheets to ⅓ inch,	200
No. 3 —2 sheets to ¼ inch,	150



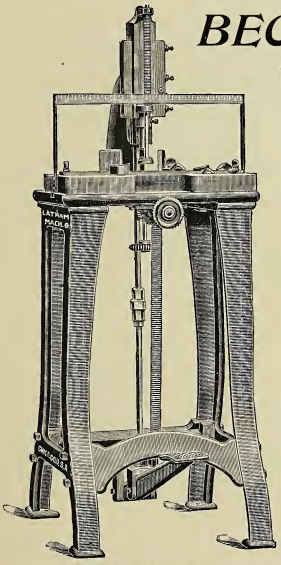
Round-Hole Perforator.

28-inch, steam-power,	$175
28-inch, foot-power,	125
24-inch, steam-power,	150
24-inch, foot-power,	100
20-inch, foot-power,	75

Boxed, f. o. b. Chicago.

BECAUSE

these Machines are Simple, Durable, Reliable.



Round-Corner Machine.

Foot-power Index Machine, only	$90.00
Foot-power Round-Corner Machine, 3 Knives, only	75.00
Foot-power Punching Machine, only	75.00
Index Machine, with Punching or Corner-Cutting Attachment, extra,	5.00
Extra Punch and Die,	4.00
Round-Corner Knives, each,	1.25
Index Knives, each,	2.00

Specialists

SAVE MONEY FOR YOU, because they know their business.

We are Specialists in Wire Stitchers, Perforators, Round-Cornering, Numbering and Paging Machines.

We know how to build them to suit the exacting requirements of printer and bookbinder.

Our machines pay them. They discard the old to get a Latham.

Our plant, with greatly increased facilities, is still working overtime to meet orders.

Let us know your wants.

Latham Machinery Co.

197-201 S. CANAL ST.,

Factory,
195 S. Canal St.

CHICAGO, ILL.

Send for BARGAIN LIST of Rebuilt Cylinder and Job Presses and other machinery.

Geo. H.
Benedict
& Company

Designers.
Engravers.
Electrotypers.

175-177 So. Clark St.
Chicago.

We Employ
Every
Method of
Making
Plates for
Letter Press
Printing

Telephone Main
1700.



HEAD IS PRINTED WITH DARK PHOTO BROWN, No. 203.
BORDER WITH PERSIAN ORANGE, No. 128. AND GREEN, No. 1470.

CHARLES ENEU JOHNSON AND COMPANY,

PHILADELPHIA, NEW YORK, CHICAGO, SAN FRANCISCO.

Permanent Purple





Charles Eneu Johnson and Company

PHILADELPHIA
NEW YORK
CHICAGO
SAN FRANCISCO

Persian Orange, No. 128.



NEW SHADES
FIRECRACKER RED
EGYPTIAN BLACK

FRED'K H. LEVEY CO.
PRINTING INK
MAKERS
NEW YORK.

Office of
Campbell Printing Press & Mfg Co.
Metropolitan Building,
1 Madison Ave,

Builders of
Sheet Printing Web Perfecting
and Paper Folding Machinery

New York,

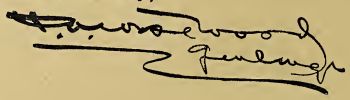
Nov. 16th, 1897.

The Frederick H. Levey Co.,
#59 Beekman St.,
New York.

Gentlemen:-

We take pleasure in sending you by bearer two sheets of the work done on the No. 1 "Century" at the American Institute Fair. When the conditions under which they were produced are considered, the work has been pronounced by such experts as A. E. Chasmar, Louis H. Orr, Thomas Knapp of Chicago and others as being not only highly creditable but remarkable. We desire to bear testimony to the excellence of the ink furnished by your House; it worked in a highly satisfactory manner on every speed at which the press was run, and the absence of "offset" on the heavy forms was commented on by every practical printer who saw the job being run.

Yours sincerely,





EASY WORK

To get
Fine Results
if you use

NATHAN'S INKS

The Inks we offer
we use ourselves
and can recommend.

SEND for our New INK SPECIMEN BOOK.

It was printed by ourselves for printers, to satisfy printers — not the ink maker. No ink was admitted that did not meet all reasonable requirements. Cover by Bradley, plates by Fleming and Binner.

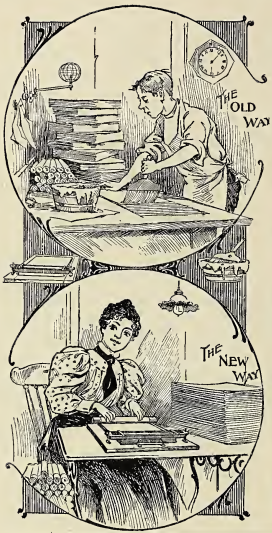
AMERICAN TYPE FOUNDERS' COMPANY

BOSTON, 150 Congress Street
NEW YORK, Rose and Duane Streets
PHILADELPHIA, 606-614 Sansom Street
BALTIMORE, Frederick and Water Streets
BUFFALO, 45 N. Division Street, cor. Ellicott
PITTSBURG, 323 Third Avenue

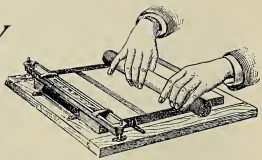
CHICAGO, 139-141 Monroe Street
CLEVELAND, St. Clair and Ontario Streets
CINCINNATI, 7-13 Longworth Street
ST. LOUIS, Fourth and Elm Streets
MINNEAPOLIS, 24-26 First Street, South
ATLANTA, GA., Dodson Printers' Supply Co.

KANSAS CITY, 612 Delaware Street
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LOS ANGELES, CAL., 205 W. Los Angeles Street
PORTLAND, ORE., Second and Stark Streets.

Buy the Best Ink where you Buy the Best Type.



Economy Wrapper Paster.



THE paste fountain has a perforated bottom through which the paste reaches the top sheet of a pile, which may contain four hundred sheets. As the top sheet is drawn off, the next is pasted automatically and instantly, and so on. Wrappers are pasted as fast they can be drawn from the pile.

It saves all the time of "laying out" and applying paste with a brush, fifty per cent in paste, and a great deal of space, as three or four hundred wrappers occupy no more table room than one, and you can wrap on top of the pile, as indicated in the cut.

A SAMPLE EXPERIENCE—A REMARKABLE SAVING.

CHICAGO GREAT WESTERN RAILWAY—PRINTING OFFICE.
CHARLES A. STICKNEY, SUPERINTENDENT PRINTING.
ST. PAUL, MINN., April 20, 1897.

American Type Founders' Company:

Dear Sirs,—In answer to your letter of April 13 about the "Economy Wrapper Paster": We have just finished wrapping an edition of fifteen thousand tariffs, 12 x 18 inches—28 pages. These tariffs were being wrapped at the rate of 250 per hour with a brush, while with the aid of your paster this was increased to 400 per hour. In every way I think it far ahead of a brush.

Yours truly, CHARLES A. STICKNEY.

No. 10.	For width of 10 inches or less, each,	$4.00
No. 14.	For width of 14 inches or less, each,	4.50
No. 16.	For width of 16 inches or less, each,	5.00

American Type Founders' Co.

ACME Staple Binders

EFFICIENT—QUICK—NEAT WORK—
ROUND OR FLAT WIRE—THICK OR
THIN STAPLES—SIMPLE ADJUSTMENT.

BEST TO BE HAD.

READ CAREFULLY.

No. 6 Acme Wire Staple Binder (see cut), capacity ¼-inch and under, on all kinds of paper (*including coated*), for round or flat wire, with treadle and table complete. **$40**

No. 4 Acme Wire Staple Binder (very similar to illustration), capacity ¼-inch on ordinary printing paper, 3-16-inch on coated paper, for round, fine wire only, with treadle and table complete. **$27**

STAPLES. No. 21, ¼-inch, round; No. 22, 5-16-inch, round; No. 23, ¼-inch, flat; No. 24, 5-16-inch, flat. Per box of 5,000 of one kind, ***$1.25.***



American Type Founders' Co.

SEND FOR DESCRIPTIVE CIRCULAR.

THE AULT & WIBORG CO

CINCINNATI, NEW YORK, CHICAGO, ST. LOUIS



MF'R'S OF LITHOGRAPHIC *and* LETTER PRESS

PRINTING INKS

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CINCINNATI. NEW YORK. CHICAGO. ST. LOUIS.

Our Goods Carried in Stock and for Sale by:

Eugene Lyon,
123 N. Fourth St., Phila., Pa.

Wm. C. Jupp,
Detroit, Mich.

Kingsley Paper Co.,
Cleveland, O.

W. A. Stowe,
Grand Rapids, Mich.

Chas. A. Smith Co.,
Pittsburg, Pa.

Courier Co.,
Buffalo, N. Y.

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Central Ohio Paper Co.,
Columbus, Ohio.

Heybach-Bush Co.,
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Nashville, Tenn.

F. W. Gardiner Co.,
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Bryan Printing Co.,
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State Journal Co.,
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Great Western Type Foundry,
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Minnesota Type Foundry Co.,
St. Paul, Minn.

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Dayton, Ohio.

DISTRIBUTING AGENTS FOR CANADA:

Toronto Type Foundry,

Toronto. *Montreal.* *Winnipeg.*

THE WARNING! — Stronger Envelopes Needed.

The poor quality of envelopes some persons use in sending matter through the mails is causing complaint from Post Office officials. This is particularly true of the registered letter department, through which many persons send coins and other articles that with handling will break through poor envelopes. In this way considerable is lost, and to guard against these losses Postmaster-General Gary has issued a letter warning persons against using poor stationery. The order is as follows:

SECTION 1045. **Matter, how to be Presented for Registration.**—Postmasters, before receiving matter for registration, must require the sender to have it fully, legibly and correctly addressed, the name and address of the sender indorsed upon it, and, if letters, all the contents placed in a firmly sealed envelope strong enough to safely carry inclosures in the mails, and to have affixed the necessary stamps to pay postage and fee. Postmasters and employes are forbidden to address the matter, place the contents in the envelope, seal it or affix the stamps. Third and fourth class matter for registration must also be marked: "Third Class" or "Fourth Class," as the case may be, and be so wrapped as to safely bear transportation and easily admit of examination, which the postmaster should make before registering.

Many complaints have been received at the department in relation to losses of contents of registered letters, which investigations show were caused by the poor quality of the envelopes covering the matter registered. Postmasters should require stronger envelopes, when the letters presented at the registry window evidently contain coin or bulky matter, than would be demanded if the inclosures were apparently of such a character as not to severely test the quality of the envelopes.

JAMES A. GARY, *Postmaster-General.*



THE REMEDY!

Use **Riverside Paper Company's** Standard All-Rag Animal-Sized Pole-Dried Envelope Paper. We make but one grade, and it is noted for its hardness and strength. Any envelope manufacturer can supply you with envelopes made from our paper, if you insist upon it.

Our method of drying papers is the old way — by hanging the paper in sheets on poles, in lofts heated by steam, as shown by illustration above.

RIVERSIDE PAPER COMPANY, Holyoke, Mass.





Highest Grade Half-Tones.




The Electric City Engraving Co.

Lowest Prices.

507-509 Washington St. Buffalo, N.Y. 513-515



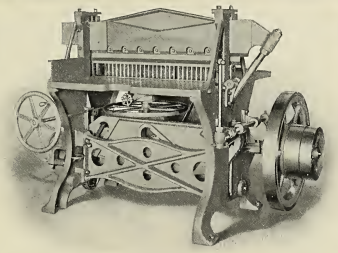




PRINTED IN FOUR COLORS WITH INKS OF JAENECKE BROS. & FR. SCHNEEMANN.

Seybold Cutters

have set a new pace in cutting records.



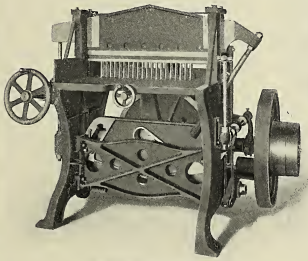
THE MONARCH CUTTERS—Both Automatic and Hand Clamp.

Did you ever notice that you don't see secondhand Seybold Cutters for sale?

The working parts are few and massive, and built to last and wear.

They are equipped with unique conveniences and are rich in earning-power.

Their first cost is the end of expenditure.



THE CAPITAL—Hand Clamp.

Seybold Cutters

keep away from the repair shops.

THE SEYBOLD MACHINE CO.

DAYTON, OHIO.

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Makers of Machinery for Bookbinders Printers, Lithographers, Paper Box Makers Etc.



Are you up to date, or are you still trying to compete with old and out-of-date machinery?

Are you wondering why you are losing business?

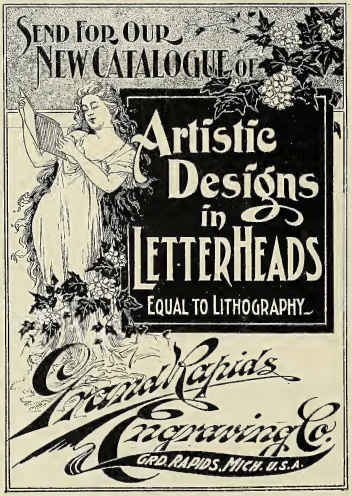
Are you giving the subject deep thought, or simply bemoaning your fate? Write us.



Respectfully,

Brown Folding Machine Co.

.... Erie, Pa.





THE HENRY O. SHEPARD COMPANY ...

PRINTERS ... EM BOSSERS



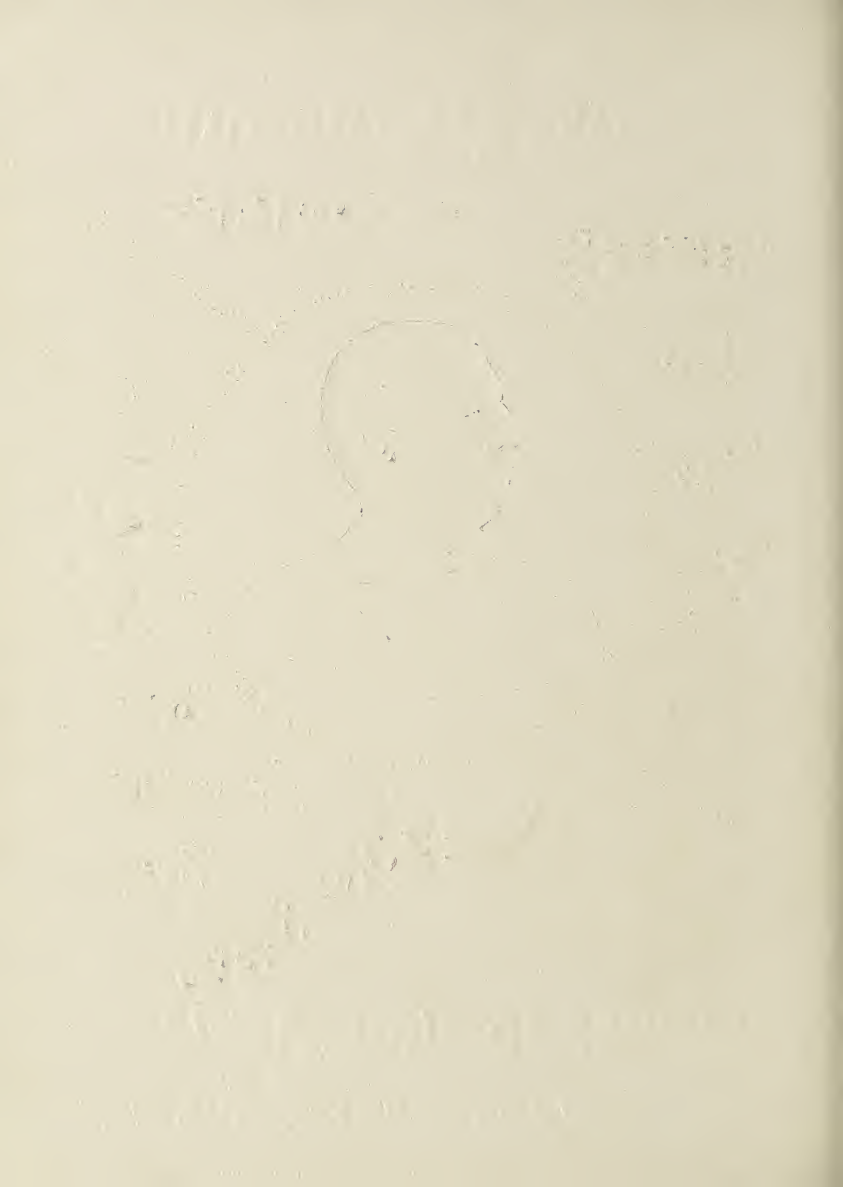
JUDD'S MODEL PRINTING PLANT

No Expense Spared to ... Produce the Best ... and Most Artistic Work

BINDERS

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CHICAGO, U.S.A.





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Photo by John H. Tarbell, Asheville, N. C.

"DAT LITTLE OLE LOG CABIN."



From painting by W. Volz.

MUSIC.

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FEB 7 1898
U. S. PATENT OFFICE.

The Inland Printer

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XX — No. 5. CHICAGO, FEBRUARY, 1898. TERMS { $2 per year, in advance. Single copies, 20 cents.

BOSTON'S MUNICIPAL PRINTING OFFICE.

BY THOMAS A. WHALEN, SUPERINTENDENT.

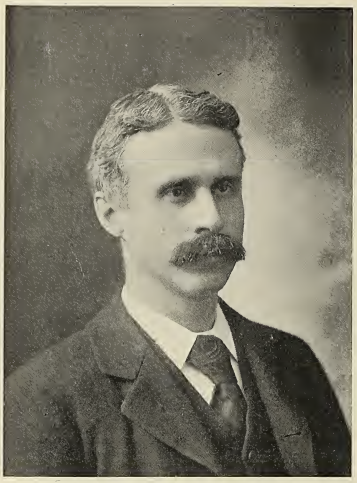
THE information I have been able to obtain convinces me that the city of Boston is the only city in the United States at the present time that owns and operates a printing office in which all the city printing, composition and presswork is done. The effort of Boston to attend to its own business in this matter of printing has been regarded in some degree as a serious innovation of doubtful utility, entirely without precedent, at least in American cities, a thing of very dubious if not dangerous nature. The opposition which it has met with has been extremely bitter, very much like to that which assailed the proposition for municipal ownership of the water supply of Boston over fifty years ago. Conservatives and people financially interested in the old water company offered strenuous and successful resistance for quite a number of years to the acquisition of the water supply; very similar elements of opposition have been arrayed against the municipal printing plant. Old precedents, customs and usages, die hard. We have always on hand conservatives and persons pecuniarily interested against any change in the established order of things; each progressive step in civilization is attended by a struggle; every reform is strongly resisted. Municipal ownership of water in Boston has been a great success for many years. The supply is abundant and cheap and the service eminently efficient. This is admitted by everybody. The municipal printing plant — a small matter, of course, to compare with our great water department — is yet too young in its operation to furnish a fairly decisive test, but judging by the measure of success it has already attained during the nine months of its existence or up to the date of this writing, it will serve ultimately to accomplish all that its advocates claimed for it.

I have been requested by the editor of THE INLAND PRINTER to prepare a short statement or narrative of the principal facts relating to the establishment and operation of the municipal printing plant in the city of Boston, and I will endeavor to comply with the request as briefly and as clearly as I can without entering into minute details.

For many years past the most active and thoughtful members of Typographical Union No. 13, to which I have the honor to belong, have been agitating for and urging the institution of a city printing office. It was not, however, until the election of the Hon. Josiah Quincy as mayor, two years ago, that their agitation seemed to have made much impression on those in authority or to have shown any great promise of immediate fruits.

Mayor Quincy gave not only a gracious ear to their representations, but entered into careful calculations as to the probable cost of the undertaking to the city — the probable saving to the public — and as further evidence of his favorable attitude in the matter he appointed the writer as Superintendent of City Printing in June, 1896. His course of action and the motives which prompted it are thus expressed in his annual address, delivered to the city council January 4, 1897.

He said: "For a number of years the typographical union has been endeavoring to secure the recognition by the city of the organization of the printing craft, through the appointment of some member of the union as superintendent of printing. I stated a year ago that in some foreign countries organizations of wage-earners take a constant, active and intelligent interest in municipal questions, and some of their members occupy important positions and render useful services in connection with city government, and that similar coöperation might well be encouraged to a greater extent than in the past in American cities. After mature consideration I concluded that it would be advisable, in pursuance of the policy thus indicated, to place in charge of the city printing some member of the typographical union thoroughly qualified to fill such a position, and that this step would be in the public interest. I am now entirely satisfied that this has proved to be the case. It seems to me highly desirable to make organized bodies of



Josiah Quincy, Mayor of Boston.

intelligent wage-earners feel that they are directly represented in the management of public business, particularly such as pertains to their several trades.

"The city printing has been done for the last twenty years under a contract made in 1876 and allowed to run on without change since that time. About $70,000 a year is now paid out for composition and presswork alone. When the present Superintendent of Printing took office I instructed him to examine carefully into the expenditures for printing, and to report to me whether the city could not with advantage establish a plant for itself, to do a part or the whole of its own printing.

"After careful investigation both the Superintendent and myself have become satisfied that the city should take steps in this direction. The continuance of the contract referred to stood in the way of adopting this policy, as it gave the contractor all of the printing of the city. As it was originally made through the joint Committee on Printing of the City Council at a time when it exercised powers since vested in the executive, it seemed necessary that action for its abrogation should be taken by this committee, as well as by the Superintendent of Printing, and this has just been effected."

The contract with the firm which had executed the printing for the city was terminated by an official notice on December 29, 1896. Advertisements were inserted in the Boston daily papers February 9, 1897, inviting sealed proposals to be received at my office, City Hall, until Monday, February 15, at 12 o'clock, for furnishing a printing plant, new or secondhand, suitable for executing all of the printing required by the city. Taking into consideration the length of time it would require to get a new plant in running order, and it being the busiest part of the year, the annual reports of the different departments in addition to all the new work for the year being ready to put into execution, two of the plants in running order were given serious consideration, the result being that one of the plants offered in this competition was secured for the sum of $30,000, to which it was necessary to add about $7,500 worth of new material of a kind of which a large supply is necessary for city work. This plant includes engine and boilers, furnishing power and heat for the premises, and all the other appurtenances essential to a first-class printing office, and also an unexpired term of a lease of the premises.

It has been turning out under my personal direction as good work as the city has ever received from private parties under the old contract system and at a considerable saving, too, contrasting the amount of work done during the first six months of its operation with a similar amount executed by the eminently respectable firm which formerly had the contract. On this point we have already direct and reliable testimony. The mayor instituted a minute inquiry into these particulars covering the first six months of the working of the municipal printing plant. The inquiry was conducted by a strictly non-partisan committee who made a report of



Supt. Thomas A. Whalen.

their findings which was laid before the city council in the following message of the mayor :

MAYOR'S OFFICE, CITY HALL,
To the City Council : BOSTON, October 18, 1897.

I transmit herewith for your information a report made by Messrs. James P. Stearns, George H. Ellis and John C. Cobb, on the financial results of the first six months of the operation of the municipal printing plant, from March 1 to September 1 of the present year. This committee was constituted at my request by the Merchants' Municipal Committee, and its inquiry into the matter has extended over more than two months.

I submit this report, based upon the exhaustive inquiry of a committee whose qualifications for the work must be conceded by all, with much satisfaction, as an assurance to the citizens of Boston that the financial calculations upon which the executive took the responsibility of recommending the establishment of a municipal printing plant have been fully justified by the results of its operation thus far. If the showing continues to be as good for the future, the city will, at the end of about three years, own a valuable and well-equipped printing plant, which will have been paid for in full by the savings effected in comparison with the contract with Rockwell & Churchill.

The Superintendent of Printing is entitled to great credit for the excellent financial showing which the plant has made during the first six months of its operation, particularly in view of the difficulties which are necessarily encountered in organizing a new establishment, and getting it into successful running order.

Respectfully submitted,
JOSIAH QUINCY, Mayor.

REPORT OF THE COMMITTEE.

BOSTON, October 15, 1897.

Hon. Josiah Quincy, Mayor of Boston :

SIR,—As requested by you, we have made an examination of the results of the operation of the municipal printing plant for the first six months, to September 1, 1897, the basis being a comparison with the cost to the city for the same work under the contract with Messrs. Rockwell & Churchill, which existed prior to the establishment of the plant.

We employed Mr. William Franklin Hall, an expert accountant of large experience and high standing, to make up the accounts, with instructions to make a thorough and exhaustive report, based on original vouchers.

The prices for work have been credited under the supervision of Mr. Thomas P. Nichols, of Lynn, a practical printer, thoroughly conversant with work of this nature, and a well-known member of the Master Printers' Club, who has personally examined and valued the work done, on the basis of the Rockwell & Churchill contract.

The cost of the plant has been carefully calculated by us, on a conservative business basis, and we have charged to operating expense depreciation at the rate of ten per cent per annum on the total cost of the plant.

A careful account of stock on hand and work in process was taken September 1, and all unpaid bills entered in our account. We find the actual net cost of the plant to the city, after deducting for depreciation as above, to have been $37,787.49.

We find the result of the six months' operation of the plant to have been a profit to the city of $6,360.16.

Respectfully submitted,
JAMES P. STEARNS.
GEORGE H. ELLIS.
JOHN C. COBB.

According to this showing the saving effected by the municipal printing plant will pay for the plant in three years, a claim which I have always had good reason to believe could be established by actual demonstration. This, too, notwithstanding the fact that our working day is only nine hours, while the employes of private printing firms work ten hours a day, that we pay regular wages for all legal holidays while private employers do



Hub Engraving Co., Boston, Mass.

VIEWS SHOWING SUPERINTENDENT'S OFFICE AND COUNTING ROOMS.

not, and that we give half holidays on Saturday for a period of four months during the warm season while private printers give the half holidays for a term of only three months to their employes.

Of course, if a printing office is run as a mere political institution a different result may happen. Our employes are contented and do good work. And it is but fair to observe in relation to the saving already effected that it applies only to the first six months of the undertaking, before the general working machinery of the office ran as smoothly and without friction as it does now. I expect to see at least as good if not a better showing in the matter of saving during the current six months.

The project was rancorously assailed, as I have stated at the opening of this narrative, by interested parties and by politicians opposed to the mayor, who endeavored to turn it to account for partisan ends. My readers are not interested in these attacks, therefore any further reference to them has no business here. Quite a number of people want to know just how the city plant stands, its cost and prospects, and these are the things I have tried briefly to show. I may say, however, in conclusion, that I have little doubt that the first American municipal printing plant will continue to show that it is a decided step in advance over the old contract system.



Hub Engraving Co., Boston, Mass.

CORNER OF PRESSROOM AND VIEW SHOWING JOB PRESS DEPARTMENT.

Written for THE INLAND PRINTER.

ELECTROTYPING—MEASURING INSTRUMENTS.

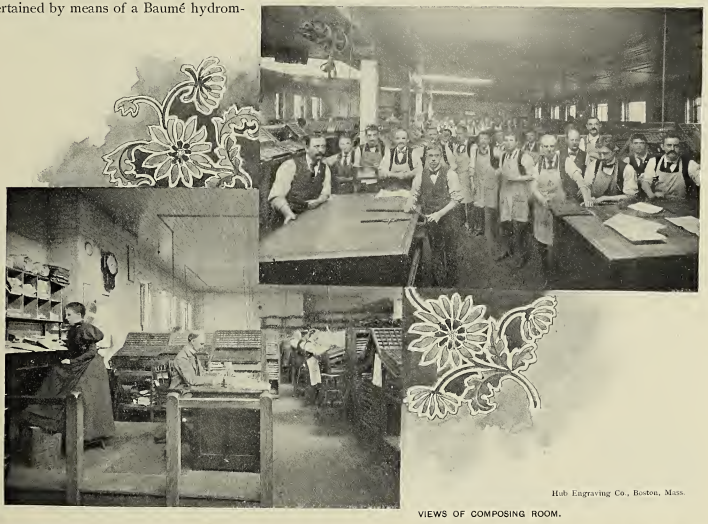
NO. IX.—BY C. S. PARTRIDGE.

A CONVENIENT and almost indispensable measuring instrument in the electrotype foundry is the hydrometer, or, as it is properly termed, acid gauge. By its aid the desired quantity of salts or acid in the bath may be conveniently measured, and specific gravity of any solution readily determined. The hydrometer consists of a glass tube with a graduated stem of uniform diameter, a bulb to cause it to float in the liquid, and a weight to keep it upright as it floats. From the reading of the scale at the point which is on a level with the liquid in which it is floating, the density of the fluid may be ascertained. In pure water at a temperature of 60° Fahr., the hydrometer sinks to the zero mark, but by the addition of salts or acid having a greater density than water, the bulb is forced upward, and the reading on the scale will then indicate the increased density. In making up electrotyping solutions, the hydrometer is floated in a vat partially filled with water. Sulphate of copper is then dissolved in the water until the increased density of the solution forces the instrument upward to a reading which is known to indicate the desired proportions. Sulphuric acid is then added to the solution until the desired quantity is denoted on the scale of the instrument. To further illustrate: a popular bath for nickel-plating is made by dissolving three-fourths of a pound of salts in each gallon of water; but instead of weighing the salts

and measuring the water the same proportion may be obtained by dissolving salts in any quantity of water until the hydrometer scale registers 7 degrees. There are two well-known makes of hydrometers in use, namely: the Baumé and the Twaddle. Every degree on the scale of a Twaddle hydrometer represents .005 of a degree of specific gravity. Zero on the scale is equivalent to 1.000 specific gravity. To ascertain by a Twaddle hydrometer the specific gravity of any liquid heavier than water, multiply the reading by .005 and add 1.000. For example, the reading on the hydrometer is 60 degrees: $60 \times .005 = 300 + 1.000 = 1.300$, the actual specific gravity of the liquid. The specific gravity of a liquid may also be easily ascertained by means of a Baumé hydrometer by a simple calculation as follows: Subtract the reading from the number 144, and divide the same number by the difference. For example, $144 - 50 = \frac{144}{94} = 1.532$, the specific gravity of a liquid registering 50 degrees on a Baumé hydrometer.

Instruments for measuring electric currents should belong to the equipment of every well-ordered electrotyping establishment. In the early days of the art it was sufficient to know that a current of some kind was at work and that in due course of time a shell of sufficient thickness would be deposited. It might take twelve hours at one time and eighteen at another, but a few hours more or less was not considered of serious moment. With the modern electrotyper, however, every minute counts, and as a rule he employs all the current strength which can be utilized without burning the deposit. Having learned by experience what quantity may be employed to advantage, it is of great convenience to be able to measure the current and by means of proper registering instruments maintain the pressure at the maximum point. Instruments for measuring electricity are the voltmeter and the ammeter. The former measures the tension and the latter the density of the current. While the scientific electrotyper would find both instruments convenient, the ammeter is not indispensable, for the strength of a current proceeding from a dynamo increases with the tension, and an instrument which registers the tension would, so far as the electrotyper's necessities are concerned, also measure the volume. Assuming that one volt pressure is sufficient to force a current of 12 amperes per square foot of cathode through a solution of given proportions, then with two volts pressure the current strength would be increased to 24 amperes and three volts would mean about 36 amperes per square foot. If, therefore, the electrotyper is provided with a voltmeter he may determine with sufficient accuracy for his purpose the strength of current employed.

The speed with which copper may be deposited depends on certain conditions, but more especially on the density of current employed. To reproduce such conditions at all times it is important that the E. M. F.



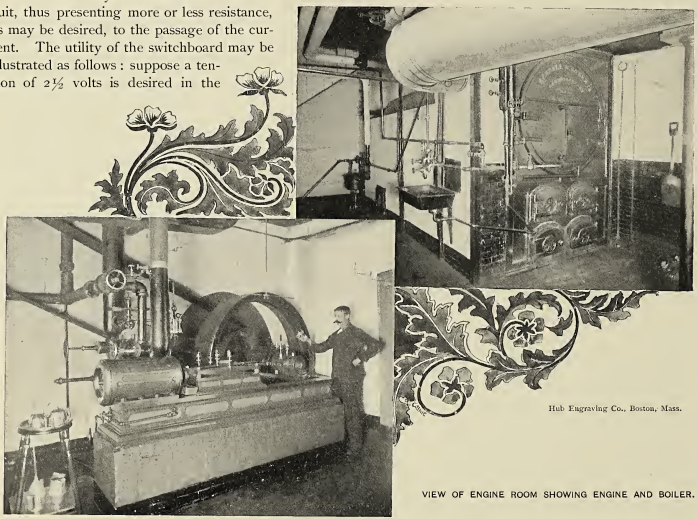
Hub Engraving Co., Boston, Mass.

VIEWS OF COMPOSING ROOM.

existing between the anode and cathode should be accurately measured. The ordinary galvanometer is insufficient for this purpose because it does not give an accurate reading of the tension. On the other hand, a sensitive voltmeter will indicate any loss of power due to slipping belts, short circuits or irregularities of any kind, and when used in connection with a switchboard will enable the electrotyper to accurately reproduce the conditions which he has found by experience conducive to success.

The switchboard or resistance board consists of a number of metallic spirals, usually of German silver, arranged on a board in such a manner that one or more of them may be switched into the circuit, thus presenting more or less resistance, as may be desired, to the passage of the current. The utility of the switchboard may be illustrated as follows: suppose a tension of 2½ volts is desired in the bath and that by reason of slipping belts or other causes the tension has been reduced to 2¼ volts. Then by moving the handle of the switchboard one or two buttons a corresponding number of spirals will be cut out of the resistance, permitting a larger quantity of current to enter the bath. Or suppose the load in the bath be much smaller than usual, or for any other cause the tension increases beyond the desired limit, a movement of the switch handle in the opposite direction will increase the resistance by adding to the number of spirals in the circuit and the tension will thus be regulated. The wires connecting the voltmeter with the baths may be arranged in such manner that the tension in any one of a series may be readily determined.

(*To be continued.*)



Hub Engraving Co., Boston, Mass.

VIEW OF ENGINE ROOM SHOWING ENGINE AND BOILER.

Written for THE INLAND PRINTER.

THE PROPRIETOR BECOMES A TOURIST.*

NO. VII.—BY ARTHUR K. TAYLOR.

IN making up the prices which were to be charged for the work shown in the new sample books, great care was exercised, and the formula by which it was arrived at was the result of much study and experience. Although not new, there may be some who are endeavoring to solve the same problem, and for their benefit, it may be, the manner by which the price list is computed is set forth.

Upon looking into the prices charged for work by the old man whose name graced the new sign, it was found that he followed no fixed system in setting his prices — some were high and some were low — he seemed to have relied upon the hope that the average would be profitable. Still, a system of this sort had its advantages, and I always believed that its greatest advantage was set forth by the restaurant-keeper who charged a good-natured customer 65 cents for a plate of beans. The customer mildly remonstrated and asked why he was charged such an unheard-of price for such an ordinarily low-priced dish. The restaurant-keeper took him aside and, lowering his voice to a confidential whisper, said: "To tell you the truth, pardner, I need the money." So in looking over the old man's prices, whenever in the desert of ruinously low prices I would

*Continued from the December number.

come upon an oasis consisting of a very high one, I would revert to the story of the 65-cent beans and conclude that the old man must have "needed the money."

The first thing done in establishing the price list was to estimate as carefully as possible the fixed expenses for a given period, say a year. By the term "fixed expenses" was meant every expense entering into the business, with the exception of wages and stock. The depreciation of plant was included in fixed expenses and was based on the probable per cent which the plant would depreciate should it be worked to its full capacity. It must be remembered that interest on investment and the cost of management were likewise not overlooked. Taking into consideration the size of the plant, what was considered a fair estimate was made of the amount of work which could be turned out in a year under ordinary conditions with as large a number of workmen as could be economically employed. In order to compute the value of the probable output of the office, it was necessary to determine what per cent of the production of offices of its class was represented by the item of stock used. This was based upon the experiences of other offices, and it is worthy of note that only offices which were prosperous and which had been conducted at a profit were considered in figuring, for it were as well to administer to a sick man medicines liberally mixed with virulent poisons as to use the calculations made on the basis of an unsuccessful business in making a chart by which to successfully guide a venture.

The item of stock being determined, and the per cent of profit desired on labor and materials, the total value of the product for the year was arrived at. Bringing all the items together which made up the formula, we have: the fixed expenses plus the value of stock and profit on it plus the wages and profit on same plus the cost of management equals the value of production, to which you can add any further profit which may seem desirable and expedient. The total represents the cost of your production to your customers. Deducting from this total the charges for stock and wages (but not cost of management), we have again the fixed expenses which, when divided by the total charge of production to the customer, gives the fixed expense per cent, or, in other words, how many cents it costs to put out a dollar's worth of work irrespective of the wages or stock consumed in the job. The making of prices thereafter simply resolved itself into estimating on the cost of labor and stock with their per cent of profit, and adding to the total the per cent representing fixed expenses computed above, and finally making such an additional per cent advance as the case would warrant.

Not having much hope that the proprietor, Isaac Longwood, would at this stage of his existence so change his manner of conducting business, even should he ever return to his old occupation, that he would put into practice the principles which seemed to me to be necessary in the business, I thought it well to look around in the hope of finding a jewel in the way of a young man who could take sufficient time and attention from the fascinating and engrossing pursuits of youth to look into the matter of fitting himself for the responsibilities of conducting a printing business, and perchance, later, mold — through the country press — sufficient public sentiment to make it necessary for him to give up the arduous labors of exchanging advertising for transportation to accept the less exacting position of occupying the Presidency of these United States.

(To be continued.)

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. V.—BY F. HORACE TEALL.

A REAL and unquestionable differentiation exists between "backward" and "backwards," the first form being always used for the adjective, as in saying "backward motion." The terminal *s* is not admissible in any such use of this or any similar word. In adverbs, as in "motion backward (or backwards)," either form is usable, though it may be doubted whether any one could give a good reason for the added letter. Alfred Ayres, in "The Verbalist," asserts that "those that [should be "who"] profess to know about such things say that etymology furnishes no pretext for the adding of *s*," and in another place that "the *s* is generally considered a superfluity." Etymology does furnish a pretext, the letter representing a regular adverbial suffix, and the extended forms existing in early English and in other Teutonic languages; and the *s* is not *generally* considered superfluous. In the Century Dictionary the two forms are given together, with no choice indicated elsewhere than in examples of use, the word here mentioned being always "backward," except in actual quotation. In the Standard Dictionary all examples have "backwards." The Standard says of another of these words that "the original and proper distinction was that 'forward' referred to motion, 'forwards' to position or manner." Real substantiation of this is hard to find; but Goold Brown seems to indicate a slight similar preference, saying that some critics, for distinction's sake, choose to use the shorter forms "only as adjectives" (better, "as adjectives only"). G. P. Marsh, in a lecture written in 1859, said that "the double forms 'toward' and 'towards,' which occur in King James's Bible, are explained" by the necessity, in early printing, of "conforming the length of the words to the space that could be spared for them," and that fashionable modern usage seemed constantly to omit the *s;* "though," said he, "as I think, the *s* final ought to be retained in employing words with this ending as adverbs or prepositions, and dropped when they serve as adjectives." Neither of the distinctions noted is commonly made, and the simplest usage, unquestionably proper and quite as well authorized as any other, consists in rejecting the *s* altogether.

Misuse of the word "balance" is so common that correction of the error seems almost beyond attainment; yet it is worth while to say again, as every writer on

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the subject has said, that when mere remainder is meant "balance" should not be used. The dictionaries say merely that it is colloquial and inelegant, but Richard Grant White calls it an abomination. However natural its origination from the regular commercial sense of the word may be, it is surely better to use one of the words that express only the sense intended, as "rest," "remainder," or "residue."

Alfred Ayres says, in "The Verbalist," that "before" is "sometimes absurdly used in the sense of 'rather than.'" He quotes from the New York *Times*, "Death before madness," and says, "This is like the man that died and made a will." While it is true that in many instances it is preferable to say "rather than," we may question the propriety of asserting that "before" is absurdly used in the same sense, as the assertion attributes absurdity to many of the best writers of English.

The Century Dictionary says that "in all ordinary uses 'commence' is exactly synonymous with 'begin,' which, as a purely English word, is nearly always preferable, but more especially before another verb in the infinitive." G. P. Marsh says: "One man begins to build, another commences building. 'Commence' is used by good writers only as a transitive verb, and as such requires the participle or participial noun, not the infinitive, after it. The phrase 'I commence to build,' now occasionally employed, is therefore not sanctioned by respectable authority. At the same time there is no valid grammatical objection to its use." Alfred Ayres says: "These words have the same meaning; careful speakers, however, ordinarily prefer to use the former [begin]. Indeed, there is rarely any good reason for giving the preference to the latter." Another writer tells us that there is no necessity for using "commence" at all, and that "begin" is a much better word. Surely this last restriction is not good, for there is no need to be so strict in choice of words, and one of these words is as good as the other, the only difference being that one is of Saxon origin, the other of Latin. Except that "commence" before an infinitive has little support, the two words are really interchangeable, but "commence" is used more than it should be.

A useful distinction often forgotten is that between "beside" and "besides." The first should be used only as a preposition, with the meaning by the side of or aside from; the other should always be used for the meaning, in addition to, or moreover or beyond, sometimes being a preposition, sometimes an adverb. In Skeat's Etymological Dictionary we are told that "besides" as a preposition is strictly incorrect, but is as old as the twelfth century; but this is meant merely as a statement of the fact that the additional letter makes an adverbial form, and not as a real objection to the prepositional use, which is really established.

Etymologically the word "between" means by two, the second syllable — the root — being nothing else than an old word for two; and this is the probable cause of frequent assertion that "between" is correctly used in reference only to two things, parties, or persons. Such absolute restriction is not necessary, and is not a fact of usage. William C. Hodgson, in "Errors in the Use of English," says: "It should, however, be remarked that authorities differ." This, again, does not seem absolutely true as to intention, the fact seeming to be merely that many expressions of opinion are not as full and clear as they should be. In the following, from the Century Dictionary, we have a perfectly clear and accurate differentiation: "'Between' is literally applicable to only two objects; but it may be and commonly is used of more than two where they are spoken of distributively, or so that they can be thought of as divided into two parts or categories, or with reference to the action or being of each individually as compared with that of any or all the others. When more than two objects are spoken of collectively or indivisibly 'among' is the proper word." According to this, Alfred Ayres is wrong in condemning the following, from the London *Queen:* "The word 'fellow,' however much in use it may be between men, sounds very objectionable from the lips of women." Here the idea is that of address by one man to another, thus really giving but two objects, although of general application, and "among" would not serve to express or imply this idea. Ayres also says: "When used to express contrast the word may be correctly used in speaking of more than two; as, 'True, the three boys are brothers, but there is a great difference between them.'" But it is not merely expression of contrast that makes this use of the word correct; its correctness lies in the fact of comparison or contrast of one with another, or with each of the others separately, thus preserving the contemplation of a mere duality of objects.

Another misuse of the word "between" has been noted by writers for correction, but not so commonly as the use instead of "among." While the word is literally applicable to two objects only, it likewise demands two to make it proper. It is not uncommon to find in print such a locution as "between each one," but nothing can make it right. We might say that the intention is "between each one and the next one," but intention is not sufficient; correctness demands expression. Often the supposed difficulty or the desire for brevity may be met by the use of another word. Thus, "between every stitch," Richard Grant White's example of the bad use, might well be changed to "after each stitch." The objection has been spoken, though probably never printed, that the last of a series is barrier to such expression, but it is not sensible. No one needs telling that there is nothing after the last.

Bardeen's "Verbal Pitfalls" says that "bibliophile," for a lover of books, though harped at by some critics, may be regarded as legitimate. This seems to have been caused by Fitzedward Hall's assertion that the word "ought to mean loved by books." But the word was made or the sense said to have been harped at, and never had any other sense. The objection to it can be nothing but most unreasonable pedantry.



From painting by Conrad Kiesel.

YUM YUM.



Vignetted half-tone by
SANDERS ENGRAVING COMPANY,
314 North Broadway,
St. Louis, Mo.

THE LONE SPORTSMAN.

Photograph by
O'Keefe & Stockdorf,
Leadville, Colo.

The Inland Printer

[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

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GEORGE E. LINCOLN, Manager.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

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In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

☞ THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and type founders throughout the United States and Canada.

☞ Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. PENROSE & CO., 44 Rue Notre Dame des Champs, Paris, France.

THE STATUS OF MACHINE COMPOSITION.

THE fact becomes more evident every day that a composing machine is an adjunct almost indispensable to every printing office of any considerable pretensions. The few obstinate adherents of methods which may already be called antiquated who persist in closing their eyes to the strong light of the logic of facts find themselves confronted by conditions with which it is futile to attempt to contend. How, indeed, can it be possible for the printer who has all his typesetting done by hand to compete with competitors who have at their command all the advantages accruing from the adoption of machine composition? In the printing business, as in every other field of human effort, the man who refuses to recognize accomplished facts is inevitably bound to go to the wall.

As is generally the case on the occasion of the introduction of new methods, the buccaneers of the printing trade have thought that they saw in this latest improvement a golden opportunity for the exercise of their favorite tactics. They have seen in the composing machine only an instrument for foisting on the public poor work by the inducement of "cut prices." No sooner has one of this class of proprietors added one or more machines to his outfit than he proceeds to flood the market with circulars proposing to do work at unheard-of prices — reductions of anywhere from twenty-five to fifty per cent from reasonable trade figures. Of course, such prices mean poor work. The cut-rate printer employs cut-rate labor, and consequently gets what he gives in turn to his short-sighted customer — a very poor return for his money. At the prices for which he does work it is of course impossible for him to pay the wages demanded by really competent operators. His proofreading is slurred, as he looks on the wages paid to a skilled proofreader as just so much money thrown away, and will reply to any strictures on his bad work that "it is good enough for the price."

In the long run, conscientious work is bound to win in the contest with these trade pirates whose theory is that the general public cannot recognize the difference between good work and bad. The general public, however, is rather sharp-sighted where its interests are concerned, and the man who counts on its perennial credulity is very likely to find in the end that he has been playing a losing game. But while the ultimate discomfiture of those who practice cut-throat methods is certain, they for a time have it in their power to inflict no little annoyance and much loss on the trade. While the conscientious printer cheerfully concedes the right of his patron to share in the economical advantages resulting from the use of the latest inventions and improvements, he very reasonably holds that he too is entitled to some reward for his enterprise and foresight in adopting these devices. "Live and let live" is the motto of such men, and they do not think that the adoption of more rapid methods of composition have absolved them from their first duty to their customers — that of furnishing them with good and satisfactory work. They know

the comparative merits of composition by hand and by machine, and instead of slighting the proofreading in deference to some imagined necessity of the new order of things, they look more carefully than ever after that department. And such printers deserve the confidence and patronage of the public. They seek that patronage by all just and fair methods, by giving good work at reasonable prices, and surely none but the most besotted of the "penny-wise and pound-foolish" can long continue to prefer, for the sake of a mistaken economy, to accept the miserable work turned out from the offices of the cut-rate printer. In the meantime, until the cut-rate practices are driven from the trade, let no one who knows good work accept the use of the machine as an excuse for unintelligent composition and negligent proofreading. With good operators and good proofreaders, as good, clean work can be turned out today as at any time during the history of the printing trade. But good operators and good proofreaders require good wages, and the general public can rest assured that they will never be found in the employment of the "slaughter-house" proprietors.

THE IMPORTS AND EXPORTS OF PRINTING MACHINERY AND MATERIALS.

THE Governmental fiscal year ends on June 30. It takes about six months for the Government officials to assemble their statistics and reach a total as to the volume and valuation of the exports and imports of the previous year. These figures have only now become accessible, and constitute, perhaps, the most interesting mass of figures on the commerce and navigation of the United States compiled by the Government.

Although invariably tardy in appearance, these commercial returns show remarkable completeness and furnish food for intelligent speculation as to trade conditions. The measure of our foreign trade is the measure of our industrial advance and general prosperity, while a study of special features points out where the United States has obtained a commercial supremacy more certain and more legitimate than any political influence or supremacy which diplomacy could effect. No part of the world refuses to pay its just tribute to American commerce, and the domestic products of our country are more and more appreciated in foreign markets.

Hon. Worthington C. Ford, the head of the division in the Treasury Department which has the preparation of the annual statistics in charge, declares that the exports of our manufacturers have never been so large as they now are, and it is doubtful if they have ever increased so rapidly as they have in the last few years. This has been accomplished in the face of the obstacles created by conditions of competition.

These statistics are notably interesting, because they show, first, the customs districts from which the articles were exported and the value of the exports of each district; second, the countries to which the exports went, and the volume and value of the goods sent to each foreign country; third, the customs districts into which the foreign goods were exported, their volume and value, with the names of the countries shipping and the value of the shipments from each country. Thus it may be seen, at a glance, exactly the statistics of any industry — whether we are buying more than we sell, or selling more than we buy.

The statistics which relate to the exports and imports of printing presses and printing materials constitute a highly interesting exhibit to the manufacturer and dealer in these lines.

EXPORTS.— PRINTING PRESSES AND PARTS OF SAME.

From	Values.
Baltimore, Md	$ 4,150
Bangor, Me	2,012
Boston and Charlestown, Mass	36,301
New York, N. Y	494,616
Passamaquoddy, Me	1,312
Philadelphia, Pa	3,500
Corpus Christi, Tex	16,800
New Orleans, La	240
Paso del Norte, Tex	3,268
Pensacola, Fla	656
Saluria, Tex	1,350
Arizona	735
Puget Sound, Wash	1,612
San Francisco, Cal	4,356
Buffalo Creek, N. Y	650
Champlain, N. Y	13,837
Detroit, Mich	11,621
Huron, Mich	5,300
Montana and Idaho	268
North and South Dakota	1,272
Vermont	45,824
Total	$649,710

To	Values.
Azores and Madeira Islands	$ 6
Belgium	1,593
Denmark	1,170
France	555
Germany	4,485
Italy	175
Netherlands	1,935
Sweden and Norway	5,881
United Kingdom	433,927
Bermuda	250
Dominion of Canada:	
Nova Scotia, New Brunswick, etc	$ 7,974
Quebec, Ontario, etc	78,061
British Columbia	2,472
Central America:	
Costa Rica	351
Guatemala	2,743
Nicaragua	5,887
Salvador	1,415
Mexico	32,777
West Indies:	
British	592
Danish	180
Hayti	1,246
Santo Domingo	390
Spanish:	
Cuba	351
Puerto Rico	1,143
Argentine	1,025
Brazil	3,824
Chile	2,660
Colombia	11,752
Ecuador	3,762
Guiana — British	100
Peru	3,363
Uruguay	72
Venezuela	15,686
East Indies (British)	504
Hong-Kong	433
Japan	600
All other Asia	99
British Australasia	17,362
Hawaiian Islands	1,827
British Africa	2,002
Total	$649,710

EXPORTS.—PRINTING INKS.

From	Values.
Baltimore, Md	$ 1
Bangor, Me	657
Boston and Charlestown, Mass	12,347
New York, N. Y	103,672
Passamaquoddy, Me	929
Philadelphia, Pa	56
Brazos de Santiago, Tex	55
Corpus Christi, Tex	2,043
Mobile, Ala	20
New Orleans, La	204
Paso del Norte, Tex	898
Pensacola, Fla	2
Saluria, Tex	385
Arizona	291
Puget Sound, Wash	1,693
San Diego, Cal	41
San Francisco, Cal	11,802
Buffalo Creek, N. Y	2,755
Cape Vincent, N. Y	14
Champlain, N. Y	4,171
Detroit, Mich	4,428
Huron, Mich	414
Genesee, N. Y	19
Montana and Idaho	2
North and South Dakota	969
Oswegatchie, N. Y	1,700
Vermont	13,367
Total	$162,955

To	Values.
Austria-Hungary	$ 605
Belgium	5,043
Denmark	361
France	1,662
Germany	8,965
Italy	4,057
Netherlands	1,663
Portugal	126
Russia, Black Sea	252
Spain	521
Sweden and Norway	24
Switzerland	179
United Kingdom	41,046
Bermuda	50
British Honduras	117
Dominion of Canada:	
Nova Scotia, New Brunswick, etc	5,374
Quebec, Ontario, etc	27,211
British Columbia	3,336
Newfoundland and Labrador	58
Central American States:	
Costa Rica	866
Guatemala	692
Honduras	297
Nicaragua	575
Salvador	515
Mexico	10,931

To	Values.
West Indies:	
British	$ 1,136
Danish	57
Dutch	283
Hayti	420
Santo Domingo	552
Spanish:	
Cuba	5,273
Puerto Rico	1,824
Argentina	333
Brazil	1,830
Chile	979
Colombia	3,877
Ecuador	1,212
Guiana—Dutch	33
Peru	1,232
Uruguay	$ 600
Venezuela	2,860
China	383
East Indies:	
British	81
Dutch	636
Hong-Kong	172
Japan	16,493
Turkey in Asia	83
All other Asia	15
British Australasia	6,308
French Oceanica	321
Hawaiian Islands	1,073
British Africa	373
All other Africa	10
Total	$162,955

EXPORTS.—STEREOTYPE AND ELECTROTYPE PLATES.

From	Values.
Boston and Charlestown, Mass	$ 7,021
New York, N. Y.	48,144
Philadelphia, Pa	953
San Francisco, Cal	28
Champlain, N. Y	3,588
Detroit, Mich	1,776
North and South Dakota	716
Vermont	7,279
Total	$69,505

To	Values.
Austria-Hungary	$ 325
Belgium	408
France	617
Germany	5,568
Netherlands	51
Russia, Baltic and White Seas	19
Sweden and Norway	2
Switzerland	100
United Kingdom	42,805
Bermuda	5
Dominion of Canada:	
Quebec, Ontario, etc	$ 13,316
British Columbia	71
Newfoundland and Labrador	283
Central American States:	
Guatemala	19
Mexico	1,332
West Indies:	
British	88
Dutch	68
Spanish:	
Cuba	30
Puerto Rico	18
Argentina	27
Brazil	101
Chile	291
Colombia	2
Ecuador	60
Peru	84
Venezuela	256
British Australasia	3,306
British Africa	253
Total	$69,505

EXPORTS.—BOOKS AND PRINTED MATTER.

From	Values.
Baltimore, Md	$ 52,917
Bangor, Me	23,615
Boston and Charlestown, Mass	166,058
Newport News, Va	25
New York, N. Y	1,580,081
Passamaquoddy, Me	10,674
Philadelphia, Pa	33,831
Portland, Me	299
Corpus Christi, Tex	21,470
Mobile, Ala	128
New Orleans, La	1,676
Paso del Norte, Tex	96,720
Pensacola, Fla	100
Saluria, Tex	8,733
Alaska	20
Arizona	873
Oregon, Ore	1
Puget Sound, Wash	35,839
San Diego, Cal	156
San Francisco, Cal	88,026
Willamette, Ore	200
Buffalo Creek, N. Y	27,634
Cape Vincent, N. Y	4,917
Champlain, N. Y	127,480
Cuyahoga, Ohio	20
Detroit, Mich	40,822
Genesee, N. Y	286
Huron, Mich	25,901
Minneapolis, Minn	20
Montana and Idaho	19
Niagara, N. Y	171,134
North and South Dakota	34,144
Oswegatchie, N. Y	28,050
Superior, Mich	738
Vermont	64,935
Total	$2,647,548

To	Values.
Austria-Hungary	$ 1,143
Azores, and Madeira Islands	28
Belgium	14,569
Denmark	1,553
France	44,613
Germany	112,153
Gibraltar	105
Greece	2
Italy	7,975
Netherlands	4,937
Portugal	252
Russia, Baltic and White Seas	1,448
Russia, Black Sea	168
Spain	2,459
Sweden and Norway	2,870
Switzerland	488
Turkey in Europe	932
United Kingdom	890,087
Bermuda	2,014
British Honduras	540
Dominion of Canada:	
Nova Scotia, New Brunswick, etc	58,715
Quebec, Ontario, etc	510,363
British Columbia	34,546
Newfoundland and Labrador	8,964
Central American States:	
Costa Rica	9,218
Guatemala	34,742
Honduras	1,835
Nicaragua	9,506
Salvador	13,723
Mexico	161,343
West Indies:	
British	22,034
Danish	$ 829
Dutch	967
French	231
Hayti	2,992
Santo Domingo	1,336
Spanish:	
Cuba	221,251
Puerto Rico	5,250
Argentina	25,313
Brazil	128,214
Chile	28,442
Colombia	72,389
Ecuador	2,160
Guianas:	
British	2,420
Dutch	122
Peru	5,340
Uruguay	4,406
Venezuela	10,956
Aden	3
China	16,520

IMPORTS.—BOOKS AND PRINTED MATTER.—FREE.

To	Values.
Baltimore, Md	$ 21,037
Bangor, Me	649
Boston and Charlestown, Mass	134,356
Delaware	48
Fairfield, Conn	95
Georgetown, D. C	5,685
Hartford, Conn	1,231
Newark, N. J	34
New Haven, Conn	15,128
Newport News, Va	53
New York, N. Y	1,310,925
Philadelphia, Pa	56,477
Portland and Falmouth, Me	383
Providence, R. I	26,802
Corpus Christi, Tex	38
Galveston, Tex	1,100
Key West, Fla	32
New Orleans, La	2,382
Paso del Norte, Tex	1,013
St. Marks, Fla	5
Saluria, Tex	351
Tampa, Fla	1,333
Arizona	62
Los Angeles, Cal	442
Oregon, Ore	37
Puget Sound, Wash	206
San Diego, Cal	60
San Francisco, Cal	14,621
Willamette, Ore	5,544
Buffalo Creek, N. Y	2,444
Cape Vincent, N. Y	61
Champlain, N. Y	4,463
Chicago, Ill	64,502
Cuyahoga, Ohio	8,406
Detroit, Mich	3,348
Duluth, Minn	2
Genesee, N. Y	1,459
Huron, Mich	1,940
Miami, Ohio	5
Milwaukee, Wis	6,418
Minneapolis, Minn	10,860
Niagara, N. Y	4,985
North and South Dakota	189
Superior, Mich	110
Vermont	20,768
Albany, N. Y	296
Atlanta, Ga	25
Cincinnati, Ohio	12,977
Columbus, Ohio	713
Denver, Colo	214
Des Moines, Iowa	1,161
Dubuque, Iowa	5
Grand Rapids, Mich	$ 4,636
Indianapolis, Ind	569
Kansas City, Mo	1,749
Lincoln, Neb	402
Louisville, Ky	2,645
Nashville, Tenn	29
Omaha, Neb	375
Pittsburg, Pa	1,521
St. Louis, Mo	47,642
Springfield, Mass	54
Syracuse, N. Y	483
Total	$1,806,476

From	Values.
Austria-Hungary	$ 30,581
Belgium	17,401
Denmark	4,438
France	195,105
Germany	657,477
Italy	15,615
Netherlands	13,775
Russia, Baltic and White Seas	14,602
Spain	635
Sweden and Norway	42,978
Switzerland	21,912
United Kingdom	739,300
Bermuda	50
British Honduras	7
Dominion of Canada:	
Nova Scotia, New Brunswick, etc	570
Quebec, Ontario, etc	34,968
British Columbia	90
Nicaragua	49
Mexico	4,665
West Indies:	
British	180
Danish	53
Spanish—Cuba	1,835
Argentina	5
Brazil	50
Chile	75
Colombia	15
Peru	10
Venezuela	12
China	1,975
East Indies (British)	1,341
Hong-Kong	183
Japan	958
Turkey in Asia	2
British Australasia	5,284
Hawaiian Islands	300
Total	$1,806,476

IMPORTS.—BOOKS AND PRINTED MATTER.—DUTIABLE.

To	Values.
Aroostook, Me	$ 46
Baltimore, Md	10,765
Bangor, Me	527
Bath, Me	645
Boston and Charlestown, Mass	$ 97,388
Charleston, S. C	125
Georgetown, D. C	791
East Indies:	
British	$ 8,041
Dutch	78
Hong-Kong	3,931
Japan	23,689
Korea	145
Turkey in Asia	751
All other Asia	1,148
British Australasia	67,275
French Oceanica	161
Tonga, Samoa, etc	65
Hawaiian Islands	25,990
Phillippine Islands	48
British Africa	30,677
Canary Islands	182
French Africa	18
Liberia	491
Portuguese Africa	1,799
Turkey in Africa—Egypt	158
All other Africa	494
Total	$2,647,548

IMPORTS.—BOOK AND PRINTED MATTER.—DUTIABLE.—*Continued.*

To	Values.
Hartford, Conn	$ 83
New Haven, Conn	567
Newport News, Va	568
New York, N. Y	1,110,476
Passamaquoddy, Me	422
Philadelphia, Pa	44,384
Portland and Falmouth, Me	16
Providence, R. I	438
Richmond, Va	15
St. Johns, Fla	5
Savannah, Ga	91
Galveston, Tex	353
Key West, Fla	13
Mobile, Ala	15
New Orleans, La	5,505
Paso del Norte, Tex	4,718
Saluria, Tex	266
Arizona	57
Los Angeles, Cal	323
Puget Sound, Wash	975
San Diego, Cal	15,796
Willamette, Ore	316
Buffalo Creek, N. Y	2,040
Cape Vincent, N. Y	68
Champlain, N. Y	1,449
Chicago, Ill	33,912
Cuyahoga, Ohio	3,828
Detroit, Mich	9,908
Duluth, Minn	5
Erie, Pa	24
Genesee, N. Y	237
Huron, Mich	1,584
Miami, Ohio	127
Milwaukee, Wis	3,736
Minneapolis, Minn	1,069
Niagara, N. Y	3,901
North and South Dakota	377
Oswegatchie, N. Y	670
Superior, Mich	539
Vermont	3,646
Albany, N. Y	1,359
Cincinnati, Ohio	2,916
Denver, Colo	294
Des Moines, Iowa	7
Dubuque, Iowa	122
Grand Rapids, Mich	299
Indianapolis, Ind	147
Kansas City, Mo	851
Louisville, Ky	210
Memphis, Tenn	20
Nashville, Tenn	186
Omaha, Neb	260
Pittsburg, Pa	$ 1,101
St. Joseph, Mo	440
St. Louis, Mo	2,174
Syracuse, N. Y	79
Total	$1,373,230

From	Values.
Austria-Hungary	$ 7,423
Belgium	15,675
Denmark	736
France	52,314
Germany	295,643
Greece	29
Italy	6,210
Netherlands	2,774
Portugal	2
Russia, Baltic and White Seas	84
Spain	1
Sweden and Norway	758
Switzerland	6,686
Turkey in Europe	22
United Kingdom	915,393
Bermuda	5
Dominion of Canada:	
Nova Scotia, New Brunswick, etc	1,422
Quebec, Ontario, etc	21,404
British Columbia	825
Mexico	5,249
West Indies:	
British	49
Danish	3
Hayti	8
Spanish—Cuba	30
Argentina	23
Brazil	9
Chile	5
Colombia	2
Ecuador	39
Venezuela	8
China	2,606
East Indies (British)	299
Hong-Kong	2,096
Japan	34,552
Turkey in Asia	2
British Australasia	699
Hawaiian Islands	141
Canary Islands	3
All other Africa	1
Total	$1,373,230

PROFIT IN THOROUGHNESS.

IN the printing trade as in some others there are a number of small matters that are more commonly slighted than seriously regarded as worthy of particular attention. Among these inferior items may be mentioned proofs and the wrapping of parcels, and a number of other things of greater and inferior importance. It is not too much to say that an experienced man could determine whether a printer was doing a profitable business or not by the mere examination of the condition of a few of the proofsheets of the office or the examination of a few of the parcels of printing to be delivered to customers. There is no more time wasted in giving good clear proofs than giving dirty and illegible proofs to the customer, and there is no more time wasted in giving the customer a neatly parceled job of printing than there is in giving him a half-tied package with ink-smeared wrapper. The whole secret lies in making a little preparation to do the work of such details in a proper way. The printer who is alert to the convenience of his customers, to their taste, to their desire for novelty, wins customers by the most trivial methods; and while the ability to seize such methods to make business is largely a matter of temperament, the incentive of the dollar should be sufficient to quicken the wits of most to a greater attention to the details of the trade usually left to the care of the boy who sweeps the floors. The late J. C. Blair, of Huntingdon, Pennsylvania, who made a fortune out of the tablet industry, made that fortune because he had taste and an eye to the elaboration of detail. He found it took no more time to do a thing right than to do it indifferently well. If he had believed in the "good-enough" methods in vogue in many offices, he would have made no progress. In this plea for thoroughness, however, it must not be understood that the habit many printers have of dallying over the impression of a piece of work is to be commended. There is a wide difference between the correct and rapid attention to detail and the feeble pottering of the workman over what he may consider a prize specimen.

THE LOUD POSTAL BILL.

REPRESENTATIVE LOUD, of California, is ready to report to the committee on post offices and post roads at its first meeting a bill which it is claimed will save the Government from $8,000,000 to $12,000,000 per year in the expenses of the postal service, by amending the law concerning the transmission of second-class mail matter. Mr. W. E. Curtis, of the Chicago *Record*, writes in that paper that under the present law all publications that appear regularly can have the benefit of the special rates of postage allowed to genuine newspapers, provided they are issued at stated and fixed periods, and as often as four times a year. Publishing houses have taken advantage of this generous provision by issuing new and old books at regular intervals, and have loaded the mails with them to such an extent that there is an enormous deficiency in the earnings of the Post Office Department every year. The bill proposed by Mr. Loud prescribes conditions upon which a publication may be admitted to the second class, as follows:

1. It must be regularly issued at stated intervals as frequently as four times a year, bear date of issue and be numbered consecutively.

2. It must be issued from a known office of publication, which shall be shown by the publication itself.

3. It must be formed of printed-paper sheets without board, cloth, leather or other substantial binding, such as distinguish printed books for preservation from periodical publications.

4. It must be originated and published for the dissemination of information of a public character, or devoted to literature, the sciences, arts, or some special industry, and must have a legitimate list of subscribers, who voluntarily order and pay for the same. Provided, That nothing herein contained shall be so construed as to admit to the second-class rate regular publications, or any particular issue of any regular publication designed primarily for advertising purposes, or for free circulation, or for circulation at nominal rates; and, provided, that all extra numbers of second-class publications sent by the publishers thereof, acting as the agent of an advertiser or purchaser, to addresses furnished by the latter, shall be subject to pay

postage at the rate of 1 cent for every four ounces or fraction thereof; and, provided further, that it shall not be permissible to mail any given article or articles, or any part of any particular number of a newspaper or periodical segregrated from the rest of the publication, except at the third-class rate of postage.

Chairman Loud also reports a bill requiring all publishers and other persons sending large quantities of mail through the post offices, before depositing in collection boxes, "to classify and separate the same in bundles or sacks, by States, cities, towns and counties, as the Postmaster-General may direct."

THE PUBLISHERS OF AUGUSTA, MAINE.

WITH an eye to the emulation of the tactics of a noted literary critic, the following account of the publishers of Augusta, Maine, is scissored from the crisp pages of the *Philistine*, and is given prominence here owing to its connection with the efforts of Representative Loud. Mr. Hubbard says:

"Augusta, Maine, is a town of ten thousand people, with a single-track trolley line that runs a bobtail car every half hour. Augusta is the only place of its size in the United States that ranks as a first-class post office: being classed with New York, Chicago, Philadelphia and St. Louis. When I arrived at Augusta I was met at the station by three millionaires. One of these men, through his cunning devices, owns as many houses as a dog has fleas. He told me he owned all the houses on one side of a long street and had his eye on the others. These men had subsidized all the hacks in town and met me in the name of Literatoor. We saw the town thoroughly and distributed much carmine. In the evening there was a banquet and I Chauncey Depewed. A millionaire by the name of Vickery was intent on getting me drunk, and this in spite of the fact that there is a Maine Liquor Law. But Maine has both the law and the liquor. Another millionaire by the name of Morse showed me a building that covered acres and was a skyscraper besides, where he printed five papers, with a combined circulation of over two million. These men have discovered the weaknesses of our agrarian population and laid the tillers of the soil in every State and territory under tribute. The circulation of these periodicals was gotten by means of giving the seductive Gimcrack and the lubricious Gewgaw; but the income is derived from Doctor Pierce who discovered a discovery and Colonel Hood who makes the kind that cures. No man can read Augusta literatoor without feeling certain he has every disease mentioned in Gould's Medical Dictionary. These papers seem to be published with the idea of holding the thought of disease over mankind, and that they succeed the mansions of Augusta testify. And if you ask me what a millionaire is I'd say, he is one who has discovered a weakness in mankind and then fans and feeds it for a consideration. You may make a good comfortable living supplying the legitimate wants of men, but you cannot accumulate a million dollars until you know how to prey upon the hopes and fears of your fellows. These remarks may sound unkind and I surely would not be moved to make them did I not remember how Vickery, Gannett and Morse, of Augusta, made me break my pledge and see sea-serpents on the Kennebec."

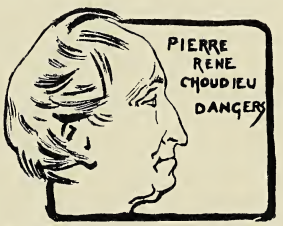
Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.*

NO. X.—BY ERNEST KNAUFFT,
Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts.

SOME of the most valuable hints we have given our readers are those of Chapters VIII and IX, in connection with the naso-labial line. In these you will find the foundation of our teaching; that is, we do not say that a human face must be made by putting in a black line running obliquely from the nose to the lip, made with such or such a pen, such or such a crayon, ink, or charcoal, but we point out the line in *nature*, and say that because it is found in nature, artists put it in their drawings. When not found in a face, as that of a young person, then it is left out in a good artist's drawing of a young face. Whether he uses pen, wash, or crayon, has very little to do with the case. There are some methods of using the pen, wash, or crayon, that are better than others; but, if you are taught to see the naso-labial line in nature, it is very easy to learn to draw it in one of those mediums, and having drawn it in one, it is easier to learn to draw it in other mediums.

We give, with this chapter, the head of Choudieu, in which this line is marked as conspicuously as in the Watts. This drawing might have been made with an ordinary pen, somewhat worn, or (as was probably the case) with a quill pen, or with a camel's-hair brush, or



Head of Pierre Réné Choudieu, drawn by Pierre Bonnard (probably from a medallion, and possibly with a quill pen), for *La Revue Blanche*.

with a Japanese brush (which, like the quill pen, is a delightful instrument with which to draw heavy lines); but are we not right in surmising that you are better prepared to draw such a head because we pointed out in the last chapter that the naso-labial line was a characteristic mark of an old man's face than if we had given you directions for using the quill pen or the brush and said nothing about this line? Of course, we do not mean to suggest that, were you making a copy from *this*

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line drawing, you would be so careless as to leave out the naso-labial line, but if you were drawing an old man's face from a photograph, might you not easily



THE LATE DUC D'AUMALE.
Drawn in crayon, by T. Toussaint, and engraved by half-tone.

overlook this line if it had never been pointed out to you? If you agree with this proposition you will be in thorough sympathy with the spirit in which these papers are written, and when our chapter on expression comes you will not at all regret that it is not a technical chapter on the use of a drawing instrument.

Now, let us consider the Choudieu drawing a little more fully, and in doing so we shall ask you to notice that the words follow almost verbatim the part of our last chapter referring to the Watts head. This does not mean that we are at a loss for a vocabulary, but it is done purposely so that we may thus call attention to it, and that you may realize that we have called your attention to a vital principle; moreover that principle may be referred to again and again in almost every case where an old person's head is under consideration. We publish also the Duc d'Aumale drawing, in which you will see the line is again marked. Now, we publish this drawing mainly in connection with the highly finished drawings illustrating Chapter VIII, by Dagnan-Bouveret, Lœwe-Marchand and Gaillard, but you may profitably note also that were you tracing it, intending to make a line drawing of it in pen and ink, you would represent this muscular indentation with a strong line, as in the Watts portrait. You will not fail to notice also the line in the throat corresponding to the one in Bonnard's Choudieu, now presented for consideration.

This Bonnard is a slight drawing, but it is recommended to printers because it is both artistic in treatment and easily printed. It is artistic because in the heavy lines that you see in the ear and hair there is a knowledge of modeling. The artist knew his business just as Gaillard did, and every time he put down a blotty line it was meant to represent the presence of a shadow. We have no means of telling whether this was from an actual plaster or bronze medallion, or whether the artist worked from a photograph and from his imagination rendered the effect of a modeled relief; but in either case, in the photograph or in nature, there were thousands of little tones that have been left out. A clever pen draftsman works in the same manner, using darks which the uneducated eye will take to be arbitrary blackening of the drawing, but which an artist knows is the result of the intelligent observation of the shapes of shadows, and of the most important shadows of a face. Now, one of the most conspicuous lines in this drawing is the one running diagonally from the wing of the nose almost to the corner of the lips. This is called the naso-labial line, and is found in every old face. I say again, that though you work for one hundred years as a printer, you would probably never



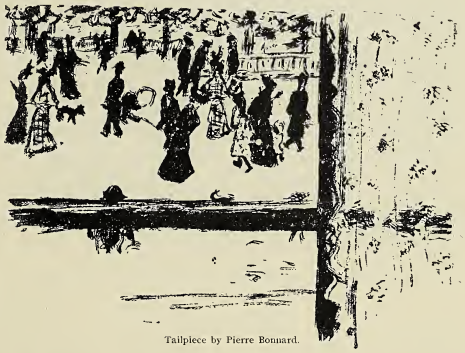
Portrait of Leon Cogniet after the painting by L. Bonnat, drawn, probably, by the painter himself, upon grained scratch-board with lithographic crayon (?), the lights scratched out with a penknife.

draw as correct a line as this. But if you should make studies in pencil and realize that this line is typical of old age, you would be able to put it in such a drawing

as the Bonnard where, you will notice, it comes down about as far as the lower lip, as in the Gaillard, and you would realize why it was left out in the Dagnan-Bouveret and Marchand drawings.

The Bonnat portrait of Cogniet becomes particularly interesting from this view point, e. g., practice for the sake of observation. It is executed by a process of no value to the printer of the country newspaper, but there is food for thought in the way the form is brought out by the juxtaposition of masses of light and dark that are not lines. Ordinarily we do not recommend to the printer to experiment with such effects, but rather to confine himself to outline or silhouette, but the value of the white-line will be considered in connection with wood engraving, and any practice in drawing from nature in light masses will help you appreciate the judicious use of white-line in wood engraving, or strong contrasts of white and black in any medium. We publish, for example, two very different kinds of drawing as companions to the Bonnat. One in which Verdyen has obtained an effect of the brilliancy of fireworks by scratching out whites from a very black drawing. Similar effects may be got with great ease in wood engraving.

A still more clear effect of light is got in the Bonnard tailpiece, where, by simply breaking the window sash with the light fold of a curtain, makes us feel the color of the curtain from the top to the bottom of the picture. We should advise your practicing in any medium, endeavoring to get similar effects, as they are most valuable in saving a drawing from monotony. In the Brun drawing, for example, no casual observer would appreciate the white pillars, and an untrained draftsman would be likely to cover them with tones, but as a matter of fact they help immensely to give variety to the drawing. In an architectural exhibition we are frequently tired by the monotony of similar drawings where the draftsmen, in their desire to render texture and local color, cover such surfaces with lines meant to represent stone, brick or mortar.



Tailpiece by Pierre Bonnard.



A Fête at Brussels.

Drawn by Verdyen, probably on ruled scratch-board (see tones in the sky), with crayon, in sky, and with brush, in figures; the plate very much retouched by hand.

We would remark also that just as our own repetition of the Watts analysis apropos of the Bonnard's Choudieu portrait was intentional, so the apparent conglomeration of portrait studies, landscapes and buildings in this number is not the result of careless arrangement on our part, but is intentional, that it may be shown that a certain principle in drawing, studied from one object, may be applied to any other. If you draw a friend's face by lamplight and pick out the lights upon it and his cuff, as in the Bonnat Cogniet, you will be prepared to pick out similar lights on portions of buildings as in the pillars in the Brun drawing; or on window curtain folds as in Bonnard's tailpiece.

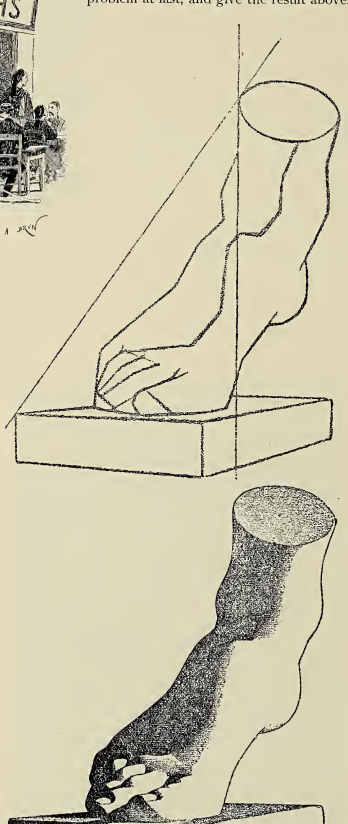
It may be interesting to printers for us to narrate the difficulty of preparing a proper legend for the Choudieu. It was a tailpiece to an article in a French magazine, and bore no legend. To all appearances it was the portrait of one Mr. Dangers, but knowing the French are so liberal in their use of cognomens, we took the



At the Café Aphrodite. Pen Drawing by A. Brun.

precaution to investigate. A Frenchman may be born Smith, but in manhood is known to the public by one or a dozen other names. He may marry Miss Brown, and, therefore, parade as Mr. Brown; his Uncle Jones may leave him money, so he publishes his articles under the name of Jones; he was born in the city of Boston, so he signs himself *de* Boston, meaning *of*, or *from*, Boston. Under this name he paints his first picture, but the town council does not buy his works as he hoped it would, and the council of Albany does, so he discards "de Boston" and, in his gratitude, he afterward signs his canvases d'Albany (abbreviation of *de* Albany). But now as to Christian names. Our friend Smith was, perhaps, named by his father Henry, but at his baptism there were added the names of Lewis and Charles and his mother's name, Black. Then, when at the age of fifteen he comes to be confirmed, he takes the name of Matthew, Mark, Luke, John, plus Mary. And with any of his surnyms he may at any time combine any two or half a dozen of these pronyms. So that a French biographical dictionary is one-half biography and one-half cross-reference. Thus—*Brown*, see *Jones; Black*, see *White*.

Knowing this, we referred to the periodical from which this was cut, and found it was a tailpiece to an article signed Pierre Réné Choudieu. Ah! this gave us a clue; but, who then was Dangers? Was Choudieu a sculptor as well as a writer, and was this a medallion portrait by him of Dangers? Or was it a portrait of Choudieu by a draftsman named Dangers? The artists were not mentioned in the index nor on any page in the body of the magazine, but on the title-page we found "Dessins de Pierre Bonnard," meaning that all the drawings in the magazine were by one artist—Bonnard. Therefore, D'Angers could not have been the artist, so we must search further; this we did, and luckily, in the back of the magazine, found the advertisement of a series of articles by Pierre Choudieu, and one of the paragraphs in it read, "Pierre Réné Choudieu, naquit a Angers," etc. This translated meant that he, Choudieu, was born at Angers, so that we fathomed our problem at last, and give the result above.



Example of French Art School studies, from plates published under the direction of Bargue and Gérôme, showing method of blocking in a cast, both outline and shading; also method of shading in simple tones without much reflected light or half-tones.

The foot plate is identical in treatment with the plate of hands given on page 164, November number. The reader should compare the two that he may understand that method may be learned from the drawing of one object and applied to the drawing of a thousand other objects. You must not expect that in a brief series of this kind we can give specimens of every object that the printer may have occasion to draw — we should have to publish an encyclopædia for that — but we do purpose to give *methods* which will enable him to draw every kind of tangible object with light and shade upon it. These hands and feet studies may be used as guides to show how any such object may be "modeled," i. e., shaded so that the object seems to be solid.

By mistake this plate is referred to in Chapter VIII, page 298, of the December number as having appeared in the September number. No installment of "Drawing for Printers" appeared in that month.

(*To be continued.*)

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.—INTRODUCTION.



MACHINERY is fast changing what were once called art and artisanship into trades, and occupations which formerly depended exclusively on the skill and cunning dexterity of the individual — the handicrafts of our fathers — are likely to become traditions. Type founding, standing at the head of the group of skilled employments which includes the printer's craft, is undergoing great changes. The introduction of improved apparatus and labor-saving machinery has so modified the conditions of its development that it is now a highly specialized trade. In the early history of printing the printer was his own type founder, and not only cast and finished his type, but often performed the preliminary operations of cutting the punches, driving and fitting the matrices as occasion required. The discovery of the electrotype process of multiplying matrices became an incentive to type founders to create new faces, resulting in a bewildering variety of slightly differing styles of type. This made it possible to bring out new styles at a moderate cost, as the pattern letters are cut on soft metal and electrotyped, instead of the old method of cutting everything on steel. This was soon followed by the steam perfecting casting machine, although the driven matrices are almost a necessity with them.

The most recent advance in the rapid reproduction of pattern letters is the mechanical cutting of all the sizes in a series, say from 6 point to 60 point, from one set of patterns or drawings. This is done rapidly on a delicate machine on the principle of the router, the various sizes being cut automatically and in exact proportion by the application of the pantagraph movement. Now another improvement has been made, the matrix being cut with a similar machine, instead of the pattern letter, which has to be electrotyped. This latter method has its limitations, and is not yet available for all faces of type. It is in the line of improvement, however, and by its use the cost of producing matrices is very much reduced.

The last third of the nineteenth century has been the most prolific period in the history of printing and type founding in the number, variety and beauty of new type faces produced. At the beginning of the century the printer had for his selection a half dozen series of Romans, with a moderate assortment of titles, two-line letters, a few fonts of Greek, Hebrew, and "Flowers," or borders. Now the variety is so great that one who first essays to select an outfit is confused and at sea as to what he shall take and what reject. The specimen book of the principal type founding corporation in America now shows no less than 164 sizes and faces of Romans and Old Styles, each with its accompanying italic, from 5 point to 12 point in size; while in plain and ornamental display type there are 575 series, each series averaging five sizes or bodies. Add to this array all that the other type founders are producing, and one is inclined to the opinion that "of making type there is no end."

The active development of the type founding industry has produced a large number of ingenious designers and engravers of type, about whom the public knows very little. Formerly men of this class were regular employes of the type founders, but latterly they have separated themselves, and the best ones now carry on the business independently, having their own workroom or place of business. They design a new alphabet, and having submitted drawings or trial proofs from engraved letters, an order is taken for one or more sizes. The soft composition metal used for the engraved letters permits a freedom of manipulation which would be practically impossible in steel, and the engraving or cutting of the pattern letters is much more rapid.

The craft of letter designers is one of wide influence, for upon them rests the responsibility of cultivating the public taste in the shape and form of letters. The evolution of our Roman alphabet is an interesting study. Having for its students and critics the scribes, sculptors, and engravers of dies for coinage, it has, since the invention of printing, brought to its service artists of renown who were pleased to study every individual letter. The alphabets drawn by Albrecht Dürer show that care in the smallest details for which this great artist was celebrated. While the art of printing tends to crystallize the form of letters, the genius of the designer rings innumerable changes on their lines, angles and curves. He has extended, condensed, inclined, rimmed, shaded, outlined and ornamented; he has exaggerated what were at first tolerated as eccentricities until they became monstrosities; until now he who is endowed with true artistic feeling goes back to early models, such as the type founders of the sixteenth century produced. Thus the printer of the twentieth century will have for his use designs not unlike the fonts used by Manutius, by Sweynheim, and their contemporaries.

Believing that the readers of THE INLAND PRINTER would be interested in an account of designers and engravers of type, with references to the particular styles produced by each, it is proposed to furnish a series of sketches, embodying such data as have been procurable. It is hoped that the publication from month to month may awaken an interest in the subject, and that other facts may be placed at the disposal of the writer. There will be no attempt at a critical study of type faces, the purpose being rather to put on record, before it is too late, such facts about these men to whom type founders and printers alike are deeply indebted, as may be worthy of record. The first article in the series will be devoted to James West, a gentleman identified with the business for forty years.

CERTAINLY.

In the absence of the regular golf editor, the following question from a beginner was referred to the turf editor for an answer: "In a game of golf is it right to fuzzle your put, or is it better to fetter on the tee?" The turf editor set his teeth firmly, stared hard at the wall in front of him a few moments, and wrote the following reply: "In case a player snaggles his iron it is permissible for him to fuzzle his put, but a better plan would be for him to drop his guppy into the pringle and snoodle it out with a niblick."—*Chicago Tribune.*



Halftone by
WILLIAMSON-HAFFNER ENG. COMPANY,
Denver, Colorado.

Photo by E. J. Davison, Kansas City, Missouri.

A NOON SIESTA DISTURBED.

View of Spring River, in Northern Arkansas, on the "Memphis Route." Large quantities of watercress abound in this river, and at all seasons of the year cattle may be seen wading in the water feeding upon it. At times nothing but the cows' backs are visible, their heads being lost to view in their search for the buried cress, of which they are very fond.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

CASTING THE APOSTROPHE WITH THE "S" IN SCRIPT FACES.

To the Editor: BRADFORD, PA., December 18, 1897.

Here is a suggestion to type founders: Would it not be practical, in the manufacture of script faces, to cast the apostrophe with the letter *s*, at least three or four of such letters with a font? At present script lines are broken up and disconnected where the apostrophe is used to denote the possessive case, and if this could be obviated it would certainly be of great benefit to the craft. JOHN W. BAKER.

[This is now being done.—EDITOR INLAND PRINTER.]

HAIR SPACES FOR OVERHANGING JOB LETTER.

To the Editor: LANSING, MICH., December 23, 1897.

Printers who have purchased the Mazarin Italic of the 6 and 18 point, should be careful to note that the shoulder on the cap *D* is not too large, for in some cases it requires a hair space between it and the lower case *e* and *u*, and if used otherwise it will bend or break these letters during the process of locking and planing the form. I have written the firm concerning the defect, and in their reply they say: "We are indebted to you for pointing out the defects. It is the first that we have heard; although we are always on the look-out for anything of this kind."

I write this so that printers who have the 6 and 18 point Mazarin Italic in their office can use the hair space and prevent damaging these letters, otherwise many of the letters will soon be unfit for use; at least I have found it so.

E. D. ALLEN, proprietor *Record*, Lansing, Michigan.

ECONOMY OF HOME-MADE DEVICES.

To the Editor: BROOKLYN, N. Y., January 8, 1898.

Since the publication in your December issue of Fred S. Boyden's letter, there must be quite a boom in the patent leather business. This chestnutty idea of making large type out of patent leather, and old shoe leather, and cardboard, must be a boon to printerdom, as it has appeared in THE INLAND PRINTER at frequent intervals for many years. There is such an obvious economy. Patent leather and wood bases cost nothing, and time is no object. It is this kind of competition, no doubt, that compels wood type manufacturers to sell poster type so cheap. The three lines of type used by Mr. Boyden could probably be bought for less than $2—how infinitesimal, then, must be the cost of time, leather, glue and ¾-inch board. The saving must be worth the price of a subscription to THE INLAND PRINTER.

And, Mr. Editor, please do not print that paragraph about casting small type in indestructible glass more than once a year. For the past ten years or more it has frequently chilled the ambition of the type founders who make metal type. When will that glass type be put on the market? Is it fear of this indestructible glass type that impels the type founders to advertise their metal type so constantly in your indispensable medium of communication?

Bring out the old cider press; let every typo make his own ink; supersede the graver with the jackknife; and above all make it unnecessary for the skilled manufacturer to expend money in advertising wares which to the initiated are useless. Let the quotation mongers withdraw the now obsolete proverb of the ancient who said: "*Ne sutor ultra crepidam.*"

HENRY LEWIS.

SQUARE PAPER BAGS.

To the Editor: PORT EDWARD, N. Y., December 13, 1897.

Noticing a query of "R. S., of Edinburgh, Scotland," in your December issue, perhaps you can make use of the following information: About fifteen years ago a Scotchman named Ladell lived in our neighboring village, Sandy Hill, and there invented and constructed bag machines for Howland & Co., manila paper manufacturers. At that time they were shipping the product of their mills to a bag manufacturing company in Chicago, in which they had an interest. A few years ago the Chicago plant was removed to Sandy Hill, and the manufacture of bags commenced on a larger scale. I am not positive, but think the Ladell machine is being used in this new plant. I inclose a sample of the bag they manufacture. Ladell moved to Brooklyn, New York, eight or ten years ago. The Union Company are very strict about letting anyone visit their factory, probably to protect their process of bagmaking.

GEORGE A. NASH.

SAVING PRESSWORK WITH A NUMBERING MACHINE.

To the Editor: HARRISBURG, PA., December 14, 1897.

In regard to Mr. Rees' "Scheme to Save Rulework"—the same can be used as a "Scheme to Save Presswork," where work has to be numbered consecutively and the number worked in the same color of ink. I have used this scheme frequently on small checks with long runs: Lock the numbering machine up with its head to the foot of the work to be numbered and have it justified so that when the sheet is printed and turned from the right to the left and printed again the number will strike where wanted. If the work was a check with a 5,000 run, 2½ by 7 inches, stock would be cut for a 2,500 run 5 by 7 inches. This would be printed, showing the check without a number and the number on the white paper running from 1 to 2,500. Then turn the sheet from right to left and print again. On this second run the check will receive the numbers from 2,501 to 5,000, while the numbers from 2,500 back to 1 will have the check printed to them. When dry cut in two and you have 5,000 complete copies. Of course, a *careful feeding will be required*, or the waste of stock and loss of time necessary to reprint spoiled sheets will take up quite an amount of the time otherwise saved. The time required to make the number strike right is very little, and after locking the numbering machine up several times with the work and getting the knack of it, it is insignificant compared to the amount of time saved in a long run. MARCUS D. HOERNER.

COÖPERATIVE AND LIMITED LIABILITY COMPANIES.

To the Editor: WIDNES, England, December 10, 1897.

My October number is to hand, and I have been wading through it with my next meal. On page 44 there is an article by which an impression can be given that the Coöperative Printing Society, of Cambridge, Massachusetts, is the first of its kind in the United States. From my reading of the history of the society there given I can't for the life of me see the difference between the society and what we in England term a "limited liability company." But that by the way. What I am concerned about is "that for nearly three years a coöperative printing society has been successfully carried on," etc. Why! bless me, sir! Thirty-odd years ago a coöperative printing society was established in New York. I was working at George F. Nesbitt's at the time, and Jerry Conklin, "Old" Davies and Jack Wood threw up permanencies to run the coöperative office. When I left, in the fall of 1867, there was

every prospect of continued success for the coöperators. I have some of their work by me today — my receipts for dues and a list of members in good standing in New York Typographical Union, No. 6. Now, sir, I have not been in the States for over thirty years (I have been in Africa and Asia, but America's turn has not come around again yet), and I had no idea but the New York Coöperative Printing Society was still in full swing, though I have never seen it mentioned in THE INLAND PRINTER. Neither have I seen or heard anything of Nesbitt & Co's office. Surely "The Printing House of the United States" still stands at the "corner of Pearl and Pine." Why, I have specimens of printing — the shipping cards — which, after thirty years of to and fro in the earth, are fit to be ranked with your colored pages of this October's issue. I hope the house and the men are not merely past history.

THOMAS S. SWALE.

[The editorial referred to does not purposely convey the idea that the Cambridge company is the first attempt at coöperation in printing, but that it is an effort that has been carried on for three years *successfully, and is still going*. The usual understanding of a limited liability company is a company in which the stockholders are responsible and can be legally holden only up to the limit of their stock, and not for any indebtedness beyond that amount. That is why they are required to put "Ltd." after the name of the firm. This is not coöperation as the word is understood or as it is commonly used.— EDITOR INLAND PRINTER.]



Photo by E. C. Pratt, Aurora, Ill.

WATCHING KITTY.

NOTES FROM SCOTLAND.

To the Editor: EDINBURGH, December 25, 1897.

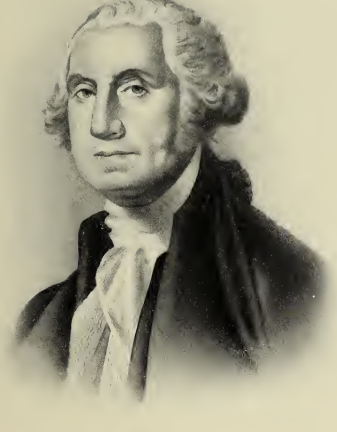
Great Britain is at present passing through one of the most bitter industrial wars of the century. The strike and lockout of engineers has now lasted for five months, and all indications go to show that the struggle is to be continued to the bitter end. The masters seem to have thrown away the scabbard and refuse all compromise, while the men, most of them with the consciousness that they are fighting a hopeless battle, are manfully crying "No Surrender." But the misery and destitution caused in thousands of homes is pitiable to think of.

And we in Edinburgh have had a share of the unrest which is at present troubling our country. About the end of September the Press and Machineman's Society, of Edinburgh, acting in conjunction with the local branch of the Amalgamated Society of Lithographers, made a demand that their working hours be reduced to fifty per week. There are few establishments in the city where lithographic and letterpress printing are combined under one roof, and the demand of the lithographers only involving the reduction of an hour per week (or from fifty-one to fifty hours), rather than risk a strike the master lithographers gave the desired concession. But the Press and Machinemen's Society were not so fortunate. The reduction of hours they asked was two and a half per week (or from fifty-two and a half to fifty), and the Master Printers' Association, in what I thought a very fair and temperate statement, pointed out that in existing circumstances they were unable to make the concession asked. They had, they said, to compete for work with London, where the working hours were fifty-four; with many provincial towns near London, where wages were less and hours longer than in Edinburgh; and, in addition, they had to pay the carriage of the printed sheets to London, a very heavy charge to be taken into account while estimating.

After a short time spent in abortive negotiation, the machine men, to the number of three hundred, came out on strike in the last week of October. As they had been able to take with them nearly all the apprentices, it was evident that the masters were in a tight place indeed. They professed that they would have no difficulty in filling the strikers' places, but the sequel proved that they could not do so. They got a few hands, indeed, but they were mostly inferior workmen, who could do nothing with the fine bookwork for which Edinburgh is famous. This was the men's strongest card — the absolute impossibility, as it proved, of getting men to fill their places.

The Edinburgh Typographical Society, thanks to the wisdom of its officials and committee, declared its neutrality in the struggle, and this resolution was indorsed by the Central Executive in Glasgow. But notwithstanding their neutrality, the compositors, from the second week of the strike, suffered severely from its effects, and in most of the offices a system of half time was resorted to in other departments than the machine rooms. From the beginning of the strike the supply of work stopped, publishers declining to send new work at all to Edinburgh, and it is doubtful when the trade may regain the ground lost in two months of foolishness. The other branches of the trade, I may say, had little sympathy with the machinemen, who had no grievance, and had rushed with headstrong haste into a strike which was characterized as both senseless and selfish.

As the masters could not get men, they sent the work away to other parts to be printed, and I understand some of the stereo and electro plates which left the city during the strike



GEORGE WASHINGTON.

Whose word was truth—
Whose spirit knew
No faltering before the foe—
And sternly calm, fulfilled his trust
As peace begetter of the world.

were sent to Holland to be printed. This, of course, was not done by the master printers, but by publishers who took the matter into their own hands.

In the third week of the strike the masters offered as a compromise to raise the minimum wage from 32s. to 33s., but steadfastly refused to reduce the hours. This compromise the men rejected.

After seven weeks and a half an arrangement was come to by which the men accepted the offer of the masters to increase all machinemen's wages by one shilling, it being agreed that so far as possible all men and apprentices were to get back to the positions they held before the strike, and that the masters would find work for all the men within three weeks. And as I write this has just been given effect to.

The Edinburgh Typographical Society held a jubilee celebration on November 12, to recognize the fiftieth anniversary of the reconstruction of the society. The meeting took the shape of a soirée and concert, at which 1,500 were present, and an assembly followed. It was a curious example of the irony of fate that on the previous evening the Society had held a very stormy meeting at which a direct vote of censure was proposed on the committee, and especially the secretary, for their action, or rather, inaction, in the machinemen's strike. The committee's action was indorsed by a majority of 56 on a vote of over 400, the figures being—for censure, 152; against, 208.

The Typographia Technical Association is having a fairly prosperous session, and got a good set-off on November 3, when General Chapman, C. B., R. A., opened the lecture season. The lecture which followed excited great interest, when Mr. W. H. Thomas, linotype agent for Scotland, described the linotype machine, and was somewhat heckled at the close of his lecture.

The monotype machine is said to be coming to Edinburgh, and two of our largest book houses are freely mentioned as having completed arrangements for its introduction. This machine is said to have a terrible appetite for work, but whether it will come up to its testimonials remains to be seen.

G. F. S.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

PUNCTUATION.—By John Wilson. 334 pages; cloth bound. $1.30.

BIGELOW'S HANDBOOK OF PUNCTUATION.—By Marshall T. Bigelow, Corrector at University Press. 112 pages; cloth bound. 60 cents.

PENS AND TYPES.—A book of hints and helps for those who write, print, read, teach or learn, by Benjamin Drew. 224 pages; cloth bound. $1.30.

ENGLISH COMPOUND WORDS AND PHRASES.—A reference list with statement of principles and rules, by F. Horace Teall. 312 pages, 6 by 9 inches; cloth bound. $2.50.

EVERYBODY'S POCKET DICTIONARY.—Contains 33,000 words, compiled from the latest edition of Webster's International. Size, 2½ by 5½ inches; leather, indexed, 50 cents.

COMPOUNDING OF ENGLISH WORDS.—When and why joining or separation is preferable, with concise rules and alphabetical lists, by F. Horace Teall. 224 pages, 5 by 7 inches; cloth bound. $1.25.

PUNCTUATION.—By F. Horace Teall. The effort in this treatise has been to reduce the number of actual rules to the fewest possible, principles being considered of most importance. 104 pages, 4½ x 6½; cloth, gold edges. $1 00.

NEW WEBSTER DICTIONARY and Complete Vest-Pocket Library, by E. E. Miles, based on Webster's International. 192 pages, 2⅞ by 5⅝; morocco, indexed, gold edges, 50 cents; extra morocco, indexed, with calendar, memorandum and stamp holder, gold edges. 60 cents.

BILL-HEAD PUNCTUATION.—W. J. H., Middleport, New York, asks: "How would you punctuate the line 'To L. H. Spalding Dr.,' to be followed by 'dealer in,' etc., in a bill-head?" *Answer.*—Proper punctuation is the same in a bill-head, or any other job, as it is in reading-matter. If punctuated at all, the line should have a comma after the name, and no point but the period for abbreviation after "Dr.," because the real reading for sense ignores the "Dr.," which logically belongs at the end of the description, "dealer in," etc. Logic considers the name and its adjuncts as all one name—what it calls a "categorematic term." The only possible alternative is either to use the comma or no punctuation.

NOTICE OF MOVING AND "REMOVAL."—In the announcement of a business house that it intends to change its place of business, the heading reads "Notice of Removal." Would not "Notice of Moving" be correct? *Answer.*—*I* should say *moving*, because I think that the better expression, as it leaves *removing* for the additional sense of *re-*, back or again. But, as many *do* say *removal*, and the dictionaries define the word for this use, I think we must admit that it is allowable. My personal feeling has always been in line with that indicated by your question, and, as said above, I prefer *move* and *moving* to *remove* and *removal* for such use. No one could reasonably object to them, and I think disapproval of the others is reasonable, though it can not be said absolutely that they are erroneous, if we acknowledge authority.

GRAMMATICAL NUMBER.—J. W. G. asks: "Do you consider the word 'has' correctly used in the following sentence? 'A body of poems has come from her pen,' etc." *Answer.*—Yes, the word is correctly used, as its subject is singular in number. A body is one thing, though comprising many elements. The sentence contemplates a plurality of objects, but they are spoken of as one group, with no distributive or plural

feature of expression. Practically the same unity is inherent in the expression that is noted by J. H. Newman in the following, from "The Grammar of Assent," found in the Century Dictionary: "The mind unequal to a complete analysis of the motives which carry it on to a particular conclusion is swayed and determined by a body of proof, which it recognizes only as a body, and not in its constituent parts." Change the sentence in question to say "a body of poetry," and there would be no such question, as "poetry" must be instantly recognized as singular, not plural; yet the sense might and probably would be the same as that given by the word "poems," which of course is plural. Use of the plural noun leaves no possibility that the poetry is a number of poems, not one poem, which otherwise it might be; but all the poems alluded to are recognized in the sentence only as a body, and not as its constituent parts.

A NOUN THAT HAS NO PLURAL.—F. L. T., Portland, Maine, asks us how the plural of the word "harness" should be written. Our heading answers the question, but of course not fully or convincingly. If the word really had a plural it would have to be "harnesses," as in fact it does appear in this month's *St. Nicholas* magazine, which speaks of horses that "could jump into their harnesses." The editors of *St. Nicholas* know good English, speaking generally, but they are at fault here, as are those of the *Century* in admitting to their pages the words "discriminate between each animal's footprint." No word "harnesses" has any real being, and we cannot discriminate between one thing. None of the dictionaries says anything about a plural for the word, and it is not mentioned in any grammar that is convenient for reference, so that decisive authority cannot be cited; but the proper expression for the plural is "sets of harness," in line with "suits of furniture." "Harnesses" is no better than "furnitures."

A POSSESSIVE PHRASE.—F. B., Cincinnati, Ohio, writes: "Which is correct—'ten years' imprisonment' or 'ten years imprisonment,' apostrophe after 'years' or not?" *Answer.*—The form with the apostrophe is correct; in fact, the other form is not defensible on any ground. While of course the years are not supposed to possess anything, the phrase is what we must call possessive, because that is the case that is used in English to take the place of a nominative and a preposition. We might as reasonably and as grammatically say "ten years of imprisonment," as that is just what is meant; but, as matter of fact, the possessive phrase—with the apostrophe—is the regular idiomatic expression. Compare similar sayings with singular nouns instead of plural. Do we say "a day journey" when we mean a journey that lasts a day? Of course not. It is always "a day's journey." So of imprisonment for one year, it may be doubted that anybody would think of saying "a year imprisonment." Grammarians have said that it is unfortunate that English grammar has not preserved the use of the word "genitive" for instances where the relation is not truly possessive, and it may be so. The distinction, however, would be merely in the classifying term, not in form, for the use of the apostrophe is our only method of distinguishing by form for either a true possessive case or a genitive case.

MR. A. E. DAVIS REPLIES TO MR. TEALL AND MR. WATTS.—The following has been received from Mr. A. E. Davis, of Omaha, who says that, so far as he is concerned, this ends the discussion, whether it is answered or not:

To the Editor:

I do not exactly grasp your idea, when you put the effusions of Mr. Watts and myself in Mr. Teall's department. It seems to me that the opinions of others should appear in some other place. But I can stand it if the others can.

I cannot agree with Mr. Teall that North American should be compounded because it is inflected. If compounded at all it should, I think, be for other reasons as well. Why lose sight of those "two arbitrary distinguishing marks" (!) for instance?

If Mr. Teall will read the paragraph on page 173 (November) beginning, "It is well to be very cautious," he will get a very good idea of what I consider not courteous in his criticism of Goold Brown. If "sentiments or opinions that do not commend themselves to the judgment of one person may be eminently proper and reasonable to another," it is, in my opinion, discourteous to say that an opinion of Goold Brown is a notion that "never was reasonable." And Mr. Teall may use "notion" in any sense he sees fit.

There is nothing in the remarks of Mr. Watts needing an answer. He makes no argument pertinent to the original question, but contents himself in the main with a defense of his statement that life is too short for a reader to get a thorough understanding of railroad tariffs. Few proofreaders would care to admit that they could not understand the meaning of matter given them for correction—railroad tariffs or anything else—and Mr. Watts should be given all the space at the disposal of THE INLAND PRINTER for his defense. A. E. DAVIS.

* * *

"FARTHER" TO "FURTHER."

Says "Farther" to "Further," My peace you disturb,
For you are an active and transitive verb,
And always you're striving to "further" your cause,
Ignoring my rights, and King Grammar's good laws.

I'm only an adverb of distance 'tis true,
But still I've my place, and my duty to do;
And I'll thank you, however at my protest you scoff,
To mind your own business, and keep farther off.

You've a work of your own, to push all things along.
And you're able to do it, because you are strong;
And I'll run before you to mark out your way,
And help you to further things farther each day.

Your work is to boost things, and mine is to lead;
We each need the other for making good speed;
So please on my province no longer intrude;
"Thus far, and no further!" nor deem I am rude.

'Tis rumored that "Further" "acknowledged the corn,"
And said, "I'm a sinner, as sure as I'm born;
But now if you'll pardon my fault, in your grace
I'll trespass no farther, but keep my own place."

So each his aggression has promised to curb,
The adverb, the active and transitive verb;
And now will all mortals this treaty regard,
That King Grammar's reign may no longer be marred?

—*George Lansing Taylor, L.H.D., in Christian Advocate.*



Photo by F. C. Morrow, Leavenworth, Kan.

"OUR BROTHER."

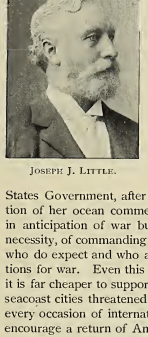
THE EMPLOYING PRINTER.

CONDUCTED BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

THE TYPOTHETÆ NOT INIMICAL TO THE EMPLOYE.

Joseph J. Little, the well-known employing printer of Greater New York, known in fact throughout the country for his activity in connection with the national as well as the local typothetæ, has favored me with his views on the relationship of organizations of master and journeymen printers. He says:



JOSEPH J. LITTLE.

"The employing printer was an ancient and a useful member of the commonwealth. He occupied at once an important and honored place in the community. The Typothetæ is a modern institution organized, not as many suppose, for war, but for peaceful and useful purposes, for be it remembered, 'Peace hath her victories, no less renowned than war.' For the past quarter of a century the United States Government, after permitting the almost entire destruction of her ocean commerce, has been building warships, not in anticipation of war but rather for the purpose, in case of necessity, of commanding the respectful consideration of nations who do expect and who are therefore always making preparations for war. Even this tardy action is to be commended, for it is far cheaper to support a formidable navy than to have our seacoast cities threatened and endangered by foreign foes upon every occasion of international dispute. It may even, in time, encourage a return of American shipping upon the high seas.

"The employing printer had, like the United States Government, permitted the almost complete destruction of his business, at least in so far as its management or profitableness was concerned. It is true he continued to furnish the capital, secure the business, accept the responsibility and the blame for the shortcomings of those who executed the work, but he had little or no part in the employment of the necessary operatives. He was relieved of this by those who had no interest whatsoever in the welfare or continued success of the establishment—by those who had no concern as to the satisfactory execution of the orders, or as to the further development of the art. The proprietor had simply become a communicating link between the operatives and the consumers.

"When this stage of disaster had been reached, was it any wonder," asked Mr. Little, "that those who felt they were supreme determined to shorten the workday by one-fifth? What mattered it to them that but ten per cent profit was possible even then? Up to that point it had only been necessary for those in control to dictate their pleasure. The wonder was that sufficient vitality remained in the employer to permit of resistance. But opposition or ruin became the alternatives and—the United Typothetæ of America was the result.

"Annual conventions have since been held in various parts of the country. At these gatherings discussions of questions of importance to the welfare of the printing interests have been held, with, I am confident, most excellent results. Employes have discovered that it is not always possible for employers to increase at will their charges to consumers. They have learned that competition necessarily affects every enterprise; that printing need not, like building, of necessity be done at any particular place; that transportation facilities are extensive and rates not sufficiently high to prevent the execution of orders at a considerable distance from the point of consumption.

"It has been affirmed by radical trades unionists that 'the union' has claims upon all workmen, whether they are members or not—claims superior to the demands of society, state or family. The Typothetæ combats this demoralizing doctrine. It admits the obligation of the members to the Union so far as it affects themselves, but denies their right to molest or injure those who prefer not to affiliate with or to be governed by the arbitrary rules of these organizations.

"Within the past few weeks Typographical Union No. 6, of New York City, resolved to demand a nine-hour workday after the first day of January. One of the hopeful signs of the times is that upon the representations of the New York typothetæ the union consented to a modification of its demand and thus averted the strike which had been determined upon.

"This action on the part of the union will undoubtedly lead to a better understanding between the two organizations, as this is believed to be the first conference ever held in this city by representatives of the two bodies before a strike had actually been inaugurated.

"It should be thoroughly understood that a strike is war. War means waste, and loss to all engaged therein. Diplomacy should in every case be exhausted before war is commenced. May we not hope that the example thus set by the typothetæ and typographical union, of New York, may be generally and profitably followed throughout the country, not only by the printing fraternity but by all manufacturing industries. Why should the countingroom and the workroom be in conflict? Can either prosper without the other? Does it not often happen that the employer goes home with an empty purse—and that after a much more laborious and anxious week than the employe, who, however, takes home in his pocket every dollar he has earned?

"The employer is accused of being inimical to all unions or associations of workmen, and of being inconsistent thereby, inasmuch as he is a member of the Typothetæ. Employers are not hostile to such organizations of employes when they are bent on legitimate ends and are properly conducted. Within my own establishment—and I know the same condition exists in many other large offices—is an organization of the employes, which receives every encouragement at the hands of the principals of the concern.

"Let it be remembered that there is a wide difference between an organization whose purpose is to benefit its members and one whose main object is to injure all who may dare to deny allegiance to its mandates. Fortunately the courts are beginning to recognize this difference, and the time may not be far distant when every community may hold in distrust the members of any society who will permit, much less encourage, its adherents to injure or kill men for no other reason than that they attempted to support themselves and their families by honest industry, as permitted by the laws of God and man, without regard to combinations of men seeking to control their actions.

"When that time arrives, the ancient institution of the employing printer will again be recognized, and a community of interests between employer and employe again be established as of old."

These are wise words of the veteran New York master printer, and I commend them to those individuals, the friends of neither employer nor employe, who declare that the Typothetæ and the Typographical Union are natural enemies.

CHICAGO PRINTING PRESSMEN'S UNION MAKES A DEMAND.

On December 22, Chicago Printing Pressmen's Union, No. 3, presented an amended scale to the proprietors covering the wages paid for nightwork, overtime and "short days," as follows: "Pressmen employed at night shall receive $24 per week of fifty-nine hours; pressmen employed temporarily for nightwork, two nights or less, shall receive 50 cents per hour; in offices where a short day is established, the scale for nine-hour day, fifty-three hours per week, shall be $20; for eight-hour day, forty-seven hours per week, $19; all overtime after 10 o'clock P.M. to be 70 cents per hour."

The time set for the changes to go into effect was January 1. The demand, I am informed, was quite unexpected by the proprietors, and found them in no mood to yield a ready acquiescence. As was pointed out in a communication to the union, the changes were regarded as very unjust, since they gave the employer no opportunity to revise his contracts to provide for the additional expense; that inasmuch as less labor is required from the night men than from those employed during the day, the raise asked was unfair to the day men; that no pressmen's union within a radius of one hundred and fifty miles of Chicago was paying anything near the Chicago scale, and that any increase must necessarily drive more Chicago work to these competing towns and thus deprive more members of the union of an opportunity for employment; that an extra 5 cents per hour for the eight-hour day was out of all reason when the extra investment made necessary by the adoption of the shorter workday was considered; that to demand 50 cents an hour for men employed two nights or less was illogical, since better results could be obtained by working the regular force overtime for the same price as permitted under the scale; that the time was inopportune and the demand could but retard the general movement for a shorter workday; that the union should consider the four disastrous years from which the trade is just emerging and not jeopardize the interests of all by seeking to place additional burdens upon the employer who have been made, but because it would add much more to the interest and excitement of the occasion. It looks to me as though the founders of the Typothetæ were afraid that it might get away from its early principles, and that the present plan was selected for very much the same reason that our forefathers decided to have senators elected by legislatures instead of by popular vote. There is no question that the Typothetæ should hold its way along conservative lines. At the same time, I believe there will be no danger in letting things come to open discussion and open vote. So far as I am personally concerned, I would not care to go to conventions for their own sake. To me, the principal value and pleasure comes from meeting personally the leaders of the trade from all sections of the country, and I believe that is the feature which attracts nine-tenths of the attendance. I am not prepared to say that the national conventions could accomplish more than they do, but I believe they could accomplish it in a way which would be more interesting and satisfactory to all concerned." If, however, Mr. Baker has some diffidence in expressing himself on the wisdom of the policy of the national body, he does not hesitate to give some decided views upon the manner in which the local branches should be conducted. He says: "When it comes to the local organizations, my belief is that they could be made vastly more beneficial than they have yet proven. I believe the Typothetæ should be a live force rather than a dead menace.



Photos by C. F. Whitmarsh.

FOUR VIEWS OF THE BRONZE STATUE OF GEN. JOHN A. LOGAN, LAKE FRONT PARK, CHICAGO.

Augustus St. Gaudens, Sculptor.

already has all he can bear. These, it will be admitted, are weighty reasons, entitled to serious consideration. I am not surprised, therefore, to learn that the union reconsidered its action in so far as to suspend the enforcement of the scale at the time appointed is concerned. "It is not now, nor has it ever been, the policy of our union to take any arbitrary or unjustifiable stand on questions that affect employer and employe alike," wrote James H. Bowman, secretary, in announcing the union's decision. A sentiment worthy of high commendation.

A SUGGESTION FOR TYPOTHETÆ CONVENTIONS.

Herbert L. Baker, manager of the Buffalo branch of the American Type Founders' Company, whose name will be recalled with pleasure by many of the attendants at the Nashville convention, suggests a few ideas, which he believes would conduce to the still greater success of these gatherings in the future. It is none too early to begin to plan for the success of next year's convention and suggestions along this line are invited.

"To me," says Mr. Baker, "the conventions seem tame affairs. I should like to see the officers and the place of meeting nominated and selected in open session. This is not because there is any fault to be found with the selections which Even as the latter, it has its value in preventing trivial trade disputes and in calling the attention of each member to the ideas of others as to the wise and proper course for him to pursue. At the same time, I feel certain that the local typothetæ could become a practical force, of value not only to itself but to the trade at large."

A MASTER PRINTER WITH A RECORD.

D. G. Marvin, owner and publisher of the Dimonville (Mich.) *Express*, is no ordinary country editor. In a recent number of the *Typographical Journal* he takes an optimistic view of the future of the craft and says there is no excuse for journeymen printers being out of work, machine or no machine. Just hear him:

"There is a good chance for 100,000 good printers to make a living at printing. There are thousands of villages that want little newspapers, and any person can start one up with from $50 to $100 (!) This would give a printer a good living." And then, to encourage the unfortunate printer to accept his advice, he adds his own unique experience: "We have a number of of times started papers with only $2, and have made them a success each time. We started a paper in this place in 1885 with only 5 cents and made money, and at the end of two years had a good office and $200 cash, besides hiring all work done.

Some thirty years ago we dropped into Chicago — not much of a printer. We purchased from a cheap-john a dollar hand-inker press and a 2 A font of Hancock script, etc., the whole outfit, including the bob-ends of cards, known as waste, costing less than $5. On the road we went afoot, and passed through Illinois, part of Missouri, Kentucky, Ohio and Indiana. We stopped at farmhouses only and printed cards and envelopes for the farmers, their wives and children, and gave thousands of them the secrets of printing, and, being glib of tongue, we told them more than we knew ourself, and made lots of friends and piled up money. It can be done again. Since then we have launched twenty-four newspapers, twenty-one of which are living and three deader than a doornail. The largest sum we ever started with was $50 and the lowest was 1 cent." And yet there are country editors and city job printers who declare there is neither honor, satisfaction nor profit in the business!

SUGGESTIONS TO JOURNEYMEN PRINTERS.

"A Printer" who does not sign his name sends the following in an envelope of the Rand-Avery Company, Boston:

You have stood assessments and assessments to "enforce" demands, or to provide the staff of life to your fellows who elsewhere were "enforcing."

You have found that while theoretically your "leaders" are working for your benefit, their failures affect you alone. *They* do not suffer.

You are told, and you read, that all demands of the craft are reasonable and just, while all employers who believe otherwise are unjust, grinding and tyrannical.

You are taught (practically) that the bad as well as the good workman, provided he belong to the Union, shall be employed to the exclusion of the good workman who does not.

You know to what extent you have been benefited by the constant friction which on time-worn lines has been kept alive between so-called "capital and labor."

You should feel that whatever ability you possess should be recognized; you should have a chance of showing it, and it should accrue to your pecuniary benefit.

Have you ever thought that it might be worth while to place the old methods in reserve while considering the benefits which are possible under a new policy?

Have you knowledge of the conditions of mutual interests and mutual respect existing between workmen and employers in printing establishments where profit-sharing systems are in vogue?

Have your leaders ever suggested that the methods, conditions and results applying to such systems be ascertained, that their advantages may be presented to workmen and employers alike?

Have you ever thought why your leaders have not suggested efforts looking to extending the adoption of profit-sharing?

Have you and a few of your sensible fellow-workmen sufficient personal independence to look into the several existing systems, get the testimony under such of workmen and employers, and present the same for consideration of your associates and employers?

Have you done your whole duty to yourself, your family and your fellow-workmen until you have made an effort in this direction?

AS TO SCHOOLS FOR TECHNICAL EDUCATION.

Every year the complaint is growing louder that the opportunities for boys to acquire trades are becoming scarcer. In no industry is the complaint based upon more justifiable grounds than in that of printing and the kindred arts. Year after year the unions draw the apprenticeship limit a little tighter, until today, in some branches of the trade, at least, an enterprising and hopeful father who desires his son to become a disciple of the art preservative is met with a complete rebuff. The Typographical Union laws relating to apprentices on typesetting machines, for instance, provide that an apprentice must complete his entire term of five years before he is allowed to touch a machine. That is, a boy who enters an office for the sole purpose of becoming an operator must of necessity spend five years' time in grubbing around at work which can have little to do with his future career. Then he is allowed an eight weeks' apprenticeship on the machine. If he fails to master it in that time, his previous years have been thrown away, as he is then cast adrift, either as a journeyman, or, as in a case of which I have personal knowledge, the union declares him incompetent, and refuses to admit him to membership. Such conditions are leading to an increased demand for the establishment of schools for technical instruction. This solution has been adopted with marked success in England, especially in the city of London, where a large amount of prejudice upon the part of the organized and unorganized workers had to be overcome. It is proposed to devote some space in this department to a consideration of this all-important subject in the near future. In the meantime I shall be under obligations to readers who can furnish me with any facts bearing upon it.

THE INDENTURING OF APPRENTICES.

A writer in a current publication, under date of St. John, New Brunswick, calls attention to the lack of an apprenticeship system in the printing offices of that city. Boys, he says, are employed indiscriminately without regard to their fitness for the trade, and then left to their own resources to master the intricacies of the trade. Many, after four or five years of such training, are sent adrift with but an imperfect smattering of the art. "Young men," says the writer, "have been known, after working in one office for six years, to be laid off for a few weeks, and on securing work in another shop, did not know how to correct a galley proof — in fact, did not understand the proof marks." He suggests as a remedy a return to the ancient system of indentured apprentices. I opine that St. John is not the only town where boys are "taught" the printing business after the manner indicated. I also approve of the indenturing system, but it is doubtful whether it would improve matters in an establishment which keeps an apprentice for six years and then sends him forth so ill equipped as in the case cited. There is a moral, if not a legal, obligation upon employers to give their boys the same training which would be exacted were the obligation acknowledged in a written instrument.

PRINTERS' WAGES IN ENGLAND.

According to statistics gathered by J. W. Sullivan, the New York printer-author, the highest rate of wages paid to compositors in England, taking in the largest cities, run from $10.50 to $11, while on jobwork and weekly newspapers they run from $8.12 to $8.87. For cities of the second class, the daily newspaper weekly scale is $9 to $10, while for the smaller cities having dailies it is from $6.75 to $8. The maximum time limit is fifty-four hours per week. If these figures are correct, and they are gathered from official sources, they speak volumes for the superior advantages enjoyed by the American followers of the craft. The largest rate paid across the ocean would be considered but indifferent wages by printers working in the smallest villages here, while the average wages paid to compositors on metropolitan sheets in our largest cities is more than twice that paid to the best paid artisans in the old country. Verily, the American journeyman printer has more than good reason to be satisfied with his lot.

NOTES.

THE Allied Printing Trades Council of Detroit threatens to prosecute a small printing concern for alleged infringement of the union label.

THE reëlection of Josiah Quincy as mayor of Boston is regarded as an indorsement of the municipal printing plant by printers of the Hub.

D. B. COOK, editor and publisher of the Niles (Mich.) *Mirror*, recently celebrated his eighty-third birthday and lays

claim to the title of the oldest active printer. He still sets type and does jobwork.

THE organized master and journeymen printers of New York are fighting the prison printing bill before the legislature of the Empire State.

THE typothetæ of Kansas City, Missouri, will contest the legality of a city ordinance requiring the union label upon official city printing.

THE employing electrotypers of New York have acceded to the request of the Electrotypers' Union for a nine-hour workday, to take effect April 1.

PEARRE E. CROWL & Co., corner Light and Lombard streets, Baltimore, Maryland, desire a set of office rules to post in their composing and pressrooms. If any of the readers of this department have extra proofs of such rules, the firm named will be glad to obtain them.

THE printers of Paterson, New Jersey, have asked for a readjustment of the newspaper scale, placing machine operators, headmen, make-up, etc., on the equal basis of $19.50 per week. At present the machine men get $1.50 a week in excess of that sum and the other employes $1.50 below it.

A PROPOSITION, I am told, was recently submitted to the Detroit Typographical Union looking to the immediate shortening of the hours in the book and job offices in that city. After considerable discussion the union decided that the demand would be unpropitious at the present time and wisely refrained from enforcing it. The members, however, voted favorably upon a proposition to assess themselves one per cent of their earnings for a period of five months for the purpose of establishing a shorter workday defense fund.

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

RESPONSIBILITY OF INDUSTRIES.

Incidental to the shorter workday movement, some one remarked recently that a certain firm would be compelled to remove from the city to the country. Possibly. I have no doubt there are such cases, and at first sight a telling blow is thus delivered to the advocates of less labor time, who, being the bearers of the last straw, must take the brunt of all preceding, such as rent, interest, taxes and monopoly generally. Well, so sorry; but as a noted Frenchman said, "Man will die for his brother, but he will not work for him." Hence we see no way out of the difficulty for the present. If the aforesaid concern must part company with us, then let it.

"Harsh," some reader remarks. Yes, it is hard to literally drive men out of their selected location, not only of business but of home. We are often compelled to move about ourselves in search of employment that is bearable, much to our disadvantage. It is hard on all of us. There is compensation, however, in the thought that this firm will derive a financial gain, else it would not move, not only in wages but in the items aforementioned. Perhaps, too, the reduction in rent and other essentials may enable it to continue union wages and hours. If so, the employes will be gainers to the extent of the reduced cost of living in the country.

As to those who remain. One place less for them to secure employment? Not necessarily. The general volume of printing continually increases with the growth of population. In a short time this concern never will be missed. Henceforth printing in New York City will cost more, the general public will stand for it and we, the typos, will have a better time of it. Can you blame us? I do not think so.

True, the advantage which we derive is paid for by the multitude, many of whom are worse off than we; but in this struggle for existence, bounded on the one side by greed and on the other by ignorance, we do not propose to be crowded to the wall. And ten hours a day is crowding it a little. Again, we are only too willing to join hands with the multitude to remove the dead weight that exacts the pound of flesh from all of us. Note, please, our agitation of these questions, and which, by the way, is the best part of the trade union movement — education.

Not so very long ago industry was at peace, if not content. Labor worked its ten, twelve or fourteen hours a day, shivered in the wind, turned its eyes to heaven and slept. The old precepts of diligence, obedience, thrift, frugality were universally taught from the cradle up, and as faithfully followed; or, if not so followed, the fault was somewhere to be found in the individual make-up. Never once did it suggest there was something wrong in the system. Hard times was looked for as regularly as the rainy seasons. Well, we changed all that. We freely take the responsibility of this discontent. For now there is an industrial problem, and not confined to the laborers by any means, forced upon the attention of the public by the much-despised labor agitator and his strike. It was a rough way of doing it, I admit, but the situation called for heroic measures. Out of it has come a whole army of questioners, well drilled in their catechism, asking why this, wherefore that. A few thinkers are let loose and all things are at risk, as Emerson remarked. Note, too, at this time that the standing, slurring joke on the walking delegate has been called in by the great metropolitan daily, and in its place is substituted editorial discussion of economic questions. Not with any great degree of ability, it is true, and often warped with a political bias, but enough to distinctly mark labor's epoch.

Yet oftentimes it occurs to the employer, as he sees work going from his place because, as it appears to him, of the union's wage rate, that we are somewhat arbitrary. Possibly so, but what can we do about it? We absolutely refuse to be dragged down to the dirt-stained realm of the submerged tenth. At such times it might be well to dwell along these lines.

And now comes the paper trust. The International Paper Company; capital, $50,000,000. Including nearly all the wood pulp and paper mills of the country. Intent, like the rest of us I dare say, upon squeezing out living conditions for its members, and more if it can. Well, we will have to best the paper trust as how we may a rival, believing its gain to be our loss, if it gets oppressive. We cannot consistently gainsay its adopting the same methods in part as ourselves, but this will not preclude us from combating it when necessary, although we need not hypocritically call each other names; for nothing sounds more hollow for any one of a shipwrecked crew, fighting with each other against starvation, to call another cannibal. Yet we do that occasionally. It is rather difficult at times, however, to take the situation good-naturedly. Yet under any system that man has so far suggested, existence always involves a struggle. From the evolutionary standpoint it is well that it does. There is a peculiar fitness in nature for all things, although it seemingly distributes charity upon the point of a sword.

NEWSPAPERS AND THE UNION.

The old Boston *Traveler*, I hear, is, after a somewhat shaky time of it the past few years, gradually securing a firm foothold, and its compositors are making more money than those employed on any other paper in the city. Torrey Wardner is the manager. He is a liberal employer when he can be, although at one time the union had to battle with him over the wind-up of the *Telegram*. Lack of funds, however, was the cause. With a few more thousands at the critical moment he would have made that paper a go, but his previous venture with the *News*, which ran about a year, hurt his credit. When Rockefeller, less than a year ago, declared he must dispose of his estate in New Jersey on account of the high tax rate, fixing the price at $250,000, it was Wardner, for the *Traveler*, who

telegraphed on a bid of $225,000. It is by such grand-stand plays the new journalism succeeds nowadays.

The Boston *Post* is another notable success. Five years ago it was outside the fold of unionism and rapidly declining. E. A. Grozier, at that time managing the New York *Evening World*, thought he saw an opportunity, secured the *Post*, made terms with the union, and instantly became a factor in Boston journalism.

Time was, and not so long ago, when the *Herald* had full sway in Boston; but by its own creation. it presented an opening which Gen. Charles H. Taylor was quick to seize, and now the *Globe* tells its own story to its thousands of readers throughout the whole of New England. But it was not without a struggle. Mr. Taylor himself told the writer — and I believe I am betraying no confidence in saying it — that at times he wore the shoes off his feet hunting the necessary cash to pay off the employes, but now, he added with pride, "they have the finest equipped building in New England"; and, with the exception of the New York *Herald*, I may add, the entire East.

The New York *Journal* is now rapidly repeating the experience of the *Globe*, with the additional advantage of a mint of money to draw upon. It is inclined to the sensational, but this is, it seems, necessary in these days to catch the popular eye. Both it and the *World* had Bismarck buried in scare heads on New Year's day, but the *Sun* says, with a sneer, it was a horse with the Iron Chancellor's name that was dead.

The paper that was to be called the New York *Commercial* appeared January 3, turning a well-established weekly into a daily. Wherever the name *Commercial* was to be used there was a blank. This was the result of an injunction by the *Commercial Advertiser* on account of the similarity in names. The leading editorial read:

"We offer our apologies to our readers for the mutilated appearance of this first number, assuring them, however, that while our pages are somewhat disfigured, we are still very much in the ring. . . . In the meantime, we are here, and the next edition of the —— will be issued tomorrow morning."

RELIEF FOR UNEMPLOYED PRINTERS.

At the January meeting of the New York Typographical Union, the land committee reported an offer of 321 acres had been received from the city for the unemployed printers to engage in truck farming. The land is situated in Pelham Park, on the outskirts of the city. A competent instructor is suggested, and each individual will work his own plot and possess its entire proceeds. There is nothing of the State socialistic order about it, such as is now being tried by Krapotkine and his followers in England, and which I am told has already demonstrated two important points — that in no other industry than farming is greater capital needed, and that communism is a failure. The mayor's committee offers $2,500, which no doubt will be contributed by individuals, provided the union offers a like sum, and furnishes fifty men to make the experiment. The union will act upon the matter at the February meeting.

No doubt many of the older members, displaced by machines, will accept the opportunity. According to published reports of former ventures of this kind, some degree of success has been achieved. The product of such attempts, I notice, has been largely, sometimes wholly, purchased by municipal institutions, and possibly at somewhat above market rates. This feature will be investigated, very likely, for it is important to know whether these Pingree potato patches are really self-supporting, or is it charity under another name. However, it seems reasonable to suppose that, given land and capital, a good living can be secured. In this connection I clip the following from the *Typographical Journal:* "Mr. Putnam is a printer, and used to work in Boston. He has been in Palmer, Florida, eight years. Although without previous experience as a tiller of the soil, by his intelligent oversight, thrift and patient industry, he has accomplished wonders under circumstances the most adverse. He has a fine pear orchard, a vineyard with 700 bearing vines, commodious barns, pens, cellar, a pleasant dwelling, live stock, fowls, etc. Everything about his place is in apple-pie order. It shows what can be accomplished by persistent labor intelligently directed."

We welcome any honorable proposition that will relieve the distress of the unemployed, and it is hoped that something can be accomplished in this direction.

Another proposition from the same committee is to coöperate with the Cooper Union Labor Bureau in securing positions. This bureau has placed sixty men in one house alone during the past year, at common work on moderate salaries. This suggestion is received favorably.

There is a similar movement talked of among the garment workers of New York, under the patronage of the Baron de



YE EDITOR AND HIS PETS.

PERSIAN BORDER DESIGN, BY A. JACKSON.

Hirsch Association. It is said there is a surplus of 10,000 garment workers in New York City, and that the attempt to form a colony will meet with hearty response.

NOTES.

THE Baltimore *Sun* will soon place an extra dozen of machines.

WINNIPEG, Manitoba, printers have enjoyed the nine-hour day for fifteen years.

MINNEAPOLIS PRESSMEN'S UNION, No. 20, I. P. P. U., gave its second annual dance on January 22.

THE union printers of New York in the book and job offices now enjoy the nine-and-a-half-hour day.

WALTER L. RAMSDELL, a compositor, has been recently reëlected mayor of Lynn, Massachusetts.

THE Methodist Book Concern will remove from New York early in February. It now occupies three floors at Fifth avenue and Twentieth street. It will go to some town in the State

where better facilities are offered, one of which is to have a shipping car run direct to the plant.

THE New York *Sun* says there are 2,255 printers drawing pensions for services rendered during the late war.

AN Associated Labor Press has been formed for "the interchange of news, fraternal intercourse and assistance."

THERE is no lack of operators in New York, as Nicol & Roy discovered when they recently put in three linotypes.

JAMES CASE, a penniless printer of Paterson, New Jersey, has fallen heir to $30,000 by the death of his grandfather, Joseph D. Case, of St. Louis.

THE recent convention of the American Federation of Labor, from all accounts, adopted the same old batch of resolutions, elected officers and adjourned.

IT is estimated that to print the pension roll, as is talked of, would fill 5,000 columns of the average newspaper. There are several good reasons why that roll should be printed.

THE old firm of Rockwell & Churchill, of Boston, lost its best trade when the city went into the printing business. No man stood higher in the estimation of his employes than did Colonel Rockwell.

THE Philadelphia *Ledger* is the latest to yield to the march of invention, twenty linotypes having been ordered. This will no doubt cause consternation among the old employes of George W. Childs.

IN accordance with the agreement between the New York Typographical Union and the local typothetæ, the former sent ex-President James Murphy on an organizing tour throughout the Eastern States. Mr. Murphy has the happy faculty of making friends on sight, and is well fitted for his labors.

SOME of the concerns in the paper trust, which organized in New York, January 3, are said to be: Glens Falls, Falmouth, Niagara Falls, Rumford Falls, Otis Falls, Berlin Falls, Haverhill, Fall Mountain, Olcott Falls, Franklin Falls, Piercefield Falls, Webster, Lake George, Palmers Falls, Turners Falls.

THE presidents of the International Typographical and Machinists' Unions are said to have settled the contention over the employment of machinists on the linotype. Here in New York we have an independent "Association of Typesetting Engineers." It is something real new in the engineering line. It beats the "Amalgamated Association of Scientific Horseshoers."

WILLIAM J. LINTON, poet, printer, engraver and writer, died at New Haven, Connecticut, December 28. He was an English Republican when it was dangerous to be other than Royalist. His printing press was in his house. There he printed "Wind Falls," a memoir of a friend; translations of Hugo's works; "The Golden Apples of Hesperus," "Pen Dispraise of Woman," "Love Lore, Lyrical Poems by the Printer," his "Masters of Wood Engraving," and many others.

THE parade and carnival arranged by the New York *Journal* on New Year's Eve was a grand success. At the stroke of midnight, Mayor Phelan, of San Francisco, by pressing a button, hoisted the flag of Greater New York on the City Hall, and a battery of field guns roared forth the knell of the old city and the birth of the new year at once. A mighty burst of fireworks at the same moment and the swelling music of thousands of voices and many bands made the first few minutes of 1898 both noisy and impressive.

THE New York State Labor Press Association perfected a permanent organization, adopted a constitution and elected officers at Albany, New York, Friday, January 14. There are sixteen labor papers in the association. Officers: President, John M. O'Hanlon, Troy *Advocate;* first vice-president, J. J. Junio, Auburn *Label League Bulletin;* second vice-president, G. H. Woodburn, Oneonta *Critic;* third vice-president, A. J. McElroy, Ithaca *Saturday Union;* fourth vice-president, F. J. Healy, Albany *Official Record;* secretary-treasurer, H. V. Johnson, Schenectady, *Toiler.* Among the honorary vice-presidents are: Samuel Gompers, editor of the *American Federationist;* Joseph R. Buchanan, of the American Press Association; John Swinton, of New York; Gideon I. Tucker, of New York; Rev. C. C. Pearce, of Chelsea, Massachusetts; Rev. J. F. Wheat, of Ozone Park, Rhode Island.

A COMMITTEE of the Edinburgh Typographia has issued from its rooms at Minto House, Chambers street, a syllabus of its lectures and classes for the season of 1897-98. The objects of the Typographia are "the technical, artistic and educational advancement of its members in all that is embraced in the Art of Printing." To further these ends it holds lectures at intervals on subjects of special interest to printers. Its course this year is unusually attractive. Some of the titles are "A Printer's Study of Shakespeare's First Folio Edition," "A Review of Printing Machinery," "The Use and Development of the Decorative in Letterpress Printing." The course is interspersed with an occasional choral-orchestral concert, exhibition of rare books, dramatic recital, etc. Classes are held for theoretical and practical instruction in composing, presswork, music setting, etc., and certificates are awarded at the end of the courses. In the library supported by the association nearly all of the journals on printing and illustration are kept for reference, including, of course, THE INLAND PRINTER. A choice selection of books bearing on the history and technic of the art is also on the shelves.

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY GEORGE E. LINCOLN.

Under the above heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to Mr. George E. Lincoln, 150 Nassau street, New York, in order to secure prompt attention.

THE Washington (D. C.) *Star* has purchased two additional Linotypes.

DURING the months of October and November sixty Linotype machines were sold.

THE Quincy (Ill.) *Journal* recently installed three Thorne machines in its already finely equipped office.

STREET & SMITH, publishers of the *New York Weekly*, are increasing their plant of Thorne typesetting machines.

THE Philadelphia *Ledger* has at last succumbed to the march of progress, and will install a plant of Linotypes.

UP to the present time there are eight Linotypes and five Thornes in the book offices in Pittsburg, Pennsylvania.

IT is reported that Rand, McNally & Co., of Chicago, are now having composition done upon the Empire typesetting machines.

ASSEMBLER slides to prevent burrs upon matrices are now being placed upon Linotype book machines by the Mergenthaler Company.

THE supply of operators is no longer limited. Many experienced men in this line are now seeking situations only to meet disappointment.

THE Danville (Ill.) *News* appears in a new dress of type, Mr. Jewell having modernized his office by the installation of a Thorne machine.

THE typesetting machine which runs itself and dispenses with the services of the operator is agitating London, according to a correspondent.

THE Paterson (N. J.) *Call* is considering the adoption of $19.50 a week for operators and floormen—a decrease of $1.50 a week for the operators.

THE Baltimore *Sun* is steadily increasing its plant of linotype machines, and promises within a short time to have the model composing room of the country. Mr. Robert Griffith, formerly

foreman of the Philadelphia *Times*, has recently taken charge of the *Sun's* composing room, and his methodical executive abilities will doubtless have a beneficial effect upon the *Sun's* appearance.

LUPTON & MOORE, of New York City, have returned two of their Linotypes, finding that four of these machines are sufficient to set up their mailing list.

ROGOWSKI'S machine office in New York City, running twelve Linotypes, has such an abundance of work that additional machines are to be installed.

A ROOM necessary for twenty hand compositors will contain Thorne machines sufficient to execute an amount of work beyond the capabilities of one hundred journeymen printers.

LINOTYPE Machinist Mack Miller enjoys the distinction of being the first machinist to walk out with the printers, the occasion being the strike on the Tacoma *Ledger* a few years ago.

WHILE the framework of the Empire seems unnecessarily heavy, and while it might be more graceful in its appearance, it is unquestionable that the results of experience are shown in every part.

A LINOTYPE operator contended that he set "Kate Greenaway's Mignonette" upon his machine. It was discovered that he had been setting up carols for children and had never heard of these ornaments.

IN the suit of the Mergenthaler Company against the Fowler Company for alleged infringements of their patents, the Appellate Court at Washington has handed down a decision in favor of the Mergenthaler Company.

THE Omaha *Labor Bulletin* describes the Monotype as follows: "The machine runs itself. All that is necessary is the services of a cheap boy or girl to feed it with copy in the shape of rolls of brown paper."

THE Anderson (Ind.) *Democrat* is now counted on the list of machine users. They celebrated the holidays by erecting a Thorne typesetting machine, and reports say they are well satisfied with Santa Claus' selection.

GUARANTEED SPEED.—C. M. asks if the Mergenthaler Linotype Company gives a guaranteed speed? *Answer.*—Yes; that company writes in its contracts that it guarantees a speed of 5,000 ems of nonpareil an hour in the hands of an experienced operator.

LINOTYPE METAL.—W. F., New York City, asks which linotype metal we consider the best? *Answer.*—We refer you to our advertising pages, with the assurance that the metal there advertised can be entirely depended upon either for book or news work.

THE copy of the letters patent for the Paige machine comprises about 55,000 words, with 471 illustrations. In all 146 claims are made. It required eight years for the Patent Office to grant the patent, and the Government lost thousands of dollars by the operation.

THERE is a printer in New York City who actually and earnestly advocates the purchasing of all typesetting machine patents with a view to destroying them, and there are a number of owners of such patents who wish he had the money to accomplish his purpose.

THE Louisville (Ky.) *Commercial* management has issued orders that no more apprentices be allowed to learn the Linotypes now in operation in the composing room. This means the discharge of all the Rogers machine operators employed there when the remainder of the Linotypes are received.

HARGER'S TYPESETTING MACHINE.—A. S., of Dubuque, asks if we have any knowledge of a typesetting machine invented by Henry Harger, of Iowa, and how it was arranged? *Answer.*—This device consisted in the arrangement of machinery in connection with the type case, by which the type was fed to the composing stick, and an arrangement of fingers and levers, in connection with the composing stick, by which the type was taken from the case and set in line. A patent was granted to Henry Harger, of Delhi, Iowa, on June 26, 1860, for the above machine, but it was abandoned as no speed or economy attended its use.

DURING the past month Empire typesetting machines have been installed in the following offices: Carbondale (N. Y.) *News;* Byrd Printing Company, Atlanta, Georgia; Skeen, Aitken & Co., Chicago; E. B. Stillings & Co., Boston, and Walker, Evans & Cogswell Co., Charleston, South Carolina.

USERS of the Linotype are cautioned by the Mergenthaler Company against buying supplies or parts from, or having the same repaired by outside parties. Calling attention to the fact that supplies furnished by such parties are frequently defective and that difficulties with the machine and injury to the matrices invariably follow the use of supplies or parts thus obtained.

SMOOTH SURFACE UP.—A. J. asks if the type-carrying belt upon the Thorne machine can be run with either surface. *Answer.*—These belts must be put on the machine with smooth side up, so that the type will have this surface to travel upon; after a day's use both sides will be smooth. If two belts are used on alternate days, each will last longer and work more satisfactorily.

THE FORMATION OF DROSS.—W. H. asks what forms dross or scum upon linotype metal? *Answer.*—High temperature and the contact of linotype metal with the atmosphere forms "dross" or oxide. This forms only upon the surface where the oxygen contained in the atmosphere can come in contact with it. The dross can be easily reduced to metal while melting the slugs by the addition of a few ounces of resin to the molten metal before boiling out with green wood or other processes.

THE Linotype Company has at last become convinced that the printers of this country know pretty near what sizes of type they require in their business, and has cut the following bourgeois face:

> In summing up its indebtedness to the past, mankind finds that it owes most to the *inventions* which have made possible the widest diffusion of knowledge. The first and greatest of these is that which gave us our alphabet, for without it knowledge could with diffi-

WE have received from the *Evening Telegram*, of Superior, Wisconsin, a beautiful page proof of a 12 by 18 inch form with a 3-inch border composed of Linotype nonpareil borders Nos. 6, 15 and 31, worked in red ink. The work shows the high skill with which the machines are handled in this office, as the pattern of this combination border is difficult and could only be executed by the most experienced operators. It was designed and executed by Foreman John O. Hall and Machinist George W. Thomas.

L. K. JOHNSON and A. A. Low, of Brooklyn, New York, who are designing composing machinery for the Alden Type Machine Company, have two patents to record this month, both having to do with type channels. No. 593,668 affords a fair idea of these channels, *T* being the bottom, on which the lowest type rests, the others being piled up against the side surface *a*. The type are ejectable through the opening *s*. These type channels are used both in the distributer and the "setter-case," and we believe the design is to allow a whole word to be removed from the channel at one operation. Just what these inventors are contriving, however, is uncertain, as they have taken out their patents thus far in fragmentary parts, which afford opportunity for little else than guesswork.



HEIGHTS OF LEADS, ETC., FOR THE THORNE.—J. E., of Portland, Maine, asks "if leads, and spaces and quads to be used in Thorne machines are made of a different height from the

regular leads, etc., as furnished for handwork?" *Answer.*—Leads, spaces and quads for the Thorne typesetting machine should be .840 of an inch high. The regular height of spaces and quads is .750 to .800 of an inch. While the above is the height recommended to the users of the Thorne, still the regular heights can be used if necessary.

THE COX Typesetting Machine Company, a full description of whose machine was given in the December number of THE INLAND PRINTER, have furnished the following matter as showing the appearance of the spacing done on the Cox machine. This was set on the first machine built:

Chicago, Jan. 14, 1898.

The Inland Printer Co., City.

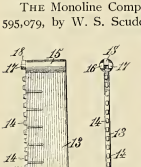
Gentlemen:—In answer to your letter of Jan. 10, 1898, we herewith send you a little "chunk" of matter as you request, set and automatically justified on the Cox Type-Setting Machine. We will be more prompt hereafter in answering any queries which may tend to enlighten the readers of this department in your most valuable paper.

Respectfully yours,

THE COX TYPE-SETTING MACHINE CO.

THE HEAT REGULATOR.—J. R. asks if the heat regulator is really of much advantage? *Answer.*—We quote from Mr. Mergenthaler's own remarks upon this subject, in which he says: "One of the most useful appliances on the machine is the heat regulator, which, simple as it is in its action, is hardly ever correctly understood and often left inoperative, resulting in irregular heating of the metal and all of its bad consequences, in the form of cold and hot slugs, sticks in the mold and squirts. The principle upon which it is based is the thermometer, and it is so arranged that when the mercury has attained a certain level, it will partly obstruct the passage of the gas to the pot, thus maintaining a uniform temperature; as the pot attains a certain degree of heat the gas supply will be reduced, or should the pot be cooled off the gas supply will be augmented."

THE Monoline Composing Company have one patent, No. 595,079, by W. S. Scudder, relating to a method of making matrix bars for linecasting machines. The illustration affords a side and an edge view of the type bar or slug from which they propose to produce matrix blanks. The lugs 16, 17 and 18 are to gauge the slug to position. The letters or characters are represented by the projections 14. The ends 15 are cast in thickened pillars to counteract a tendency to shrinkage. This type bar or slug is made from a master matrix by the Monoline machine, and a copper face is built on the type slug by electro-deposition. The invention is stated to be "particularly useful and advantageous in the manufacture of matrix bars, each having a group or plurality of intaglio characters in one edge, such as are circulated in the Monoline composing machine."



No. 595,079.

LINOTYPE METAL.—W. F. D. asks what is the composition of linotype metal; in what proportion are the ingredients mixed, and in actual use which should "burn out" first, and why? *Answer.*—Lead, tin and antimony are the ingredients. Lead is the body; tin is to cause it to flow freely, and the antimony is to harden it and give it the wearing qualities. There are, apparently, as many different proportions in its mixture as there are manufacturers. One firm claims the following proportions for 100 pounds of metal: Lead, 70 pounds; tin, 10 pounds; and antimony, 20 pounds. Another gives: Lead, 76 pounds; tin, 10 pounds; antimony, 14 pounds. Another gives: Lead, 78 pounds; tin, 10 pounds; antimony, 12 pounds. Another gives: Lead, 80 pounds; tin, 15 pounds; antimony, 5 pounds. An extensive dealer gives his proportions as follows: Lead, 100 pounds; tin, 8 pounds; antimony, 12 pounds, making in all 120 pounds of metal. The present market value of these ingredients may enable one to determine by the price he has paid for his linotype metal whether it is any one of the above proportions. Lead is now selling at $3.97½ per 100 pounds, tin $14.12, antimony $7.75. Tin and antimony, being lighter than lead, rise to the surface, where they quickly oxidize and are skimmed off as dross. Tin being the most susceptible of the ingredients to heat, will, in consequence, "burn out" first.

A FEW QUESTIONS FROM ONE CORRESPONDENT.—W. M. asks: (1) What device is there for destroying the glare upon newly cast linotype slugs? (2) Who is responsible for the early destruction of matrices—the operator or the machinist in charge? (3) Will anything besides failure to keep space bands clean destroy matrices? (4) Should not the machinist be able to rectify the defects of machines? *Answer.*—(1) There is a fluid stain or preparation made in Chicago—it is simply brushed on and immediately blackens the type. Any corroding fluid or acid would answer the same purpose. There has also been suggested an ink roller applied to the Linotype machine, but it is too complicated to be practical. (2) The machinist is responsible, although it is usually the fault of the operator. (3) Yes, a number of other causes, especially



Photo by Steckel, Los Angeles, Cal.

A CALIFORNIA FLOWER.

"short lines," "long lines," and too high temperature of the metal. (4) Yes, certainly, if he is supplied with proper tools and conveniences.

CAUSES OF POOR ALIGNMENT.—A. W. C. writes: "Can you tell me the cause of poor alignment after machines have been in use for two or three years? We have six Linotypes on bookwork, and it is very annoying not to be able to correct this bad alignment after we have resorted to the usual mechanical methods." *Answer.*—From the appearance of the printed matter which you send us, of which you complain, it would appear that the trouble is due either to the fact that the lower ears of the matrices have been cut or worn away by contact with the lower edge of the mold, caused by failure of the first elevator to lower the matrix line fully to its place in front of the mold, or to the fact that the lock-up devices in the vise are not properly cleaned so that they run freely. Occasionally poor alignment is caused by the mouthpiece being forced too tightly against the matrices, or to the mold disk not being in alignment with first elevator when locked. We would advise you to have a good linotype machinist overhaul these machines, as the trouble may arise from several other causes.

IN a recent number of the *New Review*, of London, and reproduced in the New York *Sun*, is published a very readable article descriptive of the Lanston Monotype machine. That the Monotype contains great possibilities of future usefulness we feel well assured, even if we are not prepared to accept without reservation the rose-colored view presented by Mr. Stevens, the writer of the article referred to. One of his very first statements—that the type cast by this machine is "every bit as good" as any type cast by any founder—will not pass without challenge from those engaged in the business of type founding. But what awakens special enthusiasm in Mr. Stevens is the facility for making corrections which the Monotype possesses in common with all typesetting machines strictly so called, though one might imagine in reading the article in the *Review* that this facility was an advantage peculiar to the invention under consideration. In the remarks made on this point by the writer, it seems to us that the Linotype is treated with but scant justice. We cannot think that it is a fair statement of the present condition of affairs in this respect to say that "the Linotype abolishes the cost of corrections by abolishing the corrections themselves." True, he adds that corrections are theoretically possible by the Linotype, but claims that the trouble and expense involved under this possibility are nugatory in practice. Is it the fault of the machine, however, that the greed of some publishers leads them to shirk the trouble required to secure accuracy? Corrections are not only possible theoretically by the Linotype, but they are secured in practice wherever those in authority have sufficient pride in the appearance of their work to be firm in this matter. Of course, there will always be found workmen to argue that it is better to let a "trifling error" slip than to take the trouble of recasting a line. But the printer who loves his art, and whose heart is set on turning his work out as nearly perfect as human fallibility will permit, does not recognize such a thing as a "trifling" error, and such printers will insist on correctness at any cost, and will obtain it. Mr. Stevens then says that the writer, "by dint of seeing many scandalous blunders in his work, learns to accept blunders in spelling, in grammar, in style, as a necessary condition of literature, of which disease literature must eventually die." No doubt his conclusion is true, if the writer does learn to accept such blunders as constituting a necessary condition of literature. But there is little reason to fear any such tame acquiescence in an unsatisfactory state of literary conditions by either author or reader. The vanity of the former may be reckoned on as a sure force making for good in this case, and the dislike of the average reader to go through a course of mental gymnastics every time he takes up a paper will in time show itself in such a form as to work a change of heart in the most hardened offenders in these mattters. But if writers and readers should continue to accept the kind of work that has been in the last few years foisted upon the public by greedy and conscienceless printers under the plea that the employment of the Linotype rendered it "necessary," let the onus of blame rest where it belongs—on the intellectual indolence and indifference of the parties most interested. To say, as does Mr. Stevens, that "the Linotype makes for bad writing," seems to us, therefore, manifestly unjust. The increased rapidity secured by it may and has been perverted into an excuse for that bad printing which does make for bad writing. But with proper intelligence on the part of the operator, and proper care on the part of his employer, the interests of literature are as safe under the ministrations of the Linotype as at any former time.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

COLOR PRINTER, by J. F. Earhart. The standard on color printing in America. 8¼ by 10½ inches; 127 pages letterpress, ninety color plates in two to twenty colors each. $15, reduced to $10.

PRESSWORK.—A manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly. The only complete and authentic work on the subject published. Bound in cloth; 96 pages. $1.50.

THE HARMONIZER, by J. F. Earhart. A concise guide in colorwork for the pressroom and elsewhere. Shows great variety of harmonious effects in printing colored inks on colored stocks. Invaluable to every pressman. $3.50.

VARNISHES, LACQUERS, PRINTING INKS AND SEALING WAXES; their raw materials and their manufacture, the art of varnishing and lacquering, including the preparation of putties and stains for wood, ivory, bone, horn and leather, by William T. Brannt. Illustrated by 39 engravings; 367 pages. $3.

WHITE'S MULTI-COLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each piece shows how each color of ink would look on that particular paper, and also how the various colors look in combination. 80 cents.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood by the advanced printer or the apprentice. Several pamphlets, fully illustrated, are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. $1.

THE MANUFACTURE OF INK; comprising the raw materials and the preparation of writing, copying and hektograph inks, safety inks, ink extracts and powders, colored inks, solid inks, lithographic inks and crayons, printing ink, ink of aniline pencils, marking inks, ink specialties, sympathetic inks, stamp and stencil inks, wash blue, etc. Translated from the German of Sigmund Lehner, with additions by William T. Brannt. Illustrated; 230 pages. $2.

EMBOSSING MADE EASY.—By P. J. Lawlor, a practical pressman and embosser. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. There are nearly a dozen pages of embossed specimens in bronze and colored inks, each worked on a different kind of stock from the rest, to show the effect of embossing on various kinds of stock. Instructions are given for making dies from various materials readily obtained by every printer, also complete instructions for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. $1.

SMUT SHEETS ON A GORDON PRESS.—C. H. G., Chicago, writes: "I had to smut sheet recently a job on a Gordon, and made a 'third' feed or delivery board to hold smut sheets to take off and put on as use is found for it. When not in use it hangs on the wall—a 'wall flower,' so to say. By its use one nimble feeder dispenses with the usual assistant to lay smut sheets."

REVERSING FOLDING MACHINES.—A subscriber writes: "Why don't some folding-machine man construct his folder so that the folding can be reversed—that is, I mean, be not compelled to make the parallel folds last. I had to singly hand fold a long run lately because not one machine in a roomful of the finest folding machinery in Chicago could commence with two parallel folds—a two-on 8-pager, side bind. It would do it for a bind on the head, but not on the side."

PADDING GLUE.—A number of our readers have written to us requesting the publication of a recipe for making glue suitable for padding purposes; others ask us for the address of

persons dealing in this article. Advertisements appear almost regularly in these pages relative to this article. If the Arabol Manufacturing Company, 15 Gold street, New York, are written to they will be pleased to furnish their "Sphinx Pad Glue" in red, green, blue and white, to those who wish to purchase.

WANTS TO KNOW IF WORK ON CUT COULD BE IMPROVED.—An apprentice in Marengo, Iowa, has sent us a business card on which is printed a small half-tone representation of the office he is employed in. He asks the following question: "Could this cut have been made to work up any better? If so, how?" *Answer.*—The cut is cleanly printed, but if the impression had been lighter, and the medium and strong tones overlaid with thin folio paper, the effect would have been better, as then the high lights (the very light parts) would have been relieved and made to form a brighter picture. Half-tone cuts must not be made ready by pressure alone. In doing this you have forgotten the type-lines.

PRINTING WHITE LETTERING.—Banner A. Co., of St. Paul, Minn., write: "Will you please advise us how to print with white upon a colored cover as per sample inclosed, even though it takes several impressions to do it. Is there not some way to print in a glue ink in order to give a size and then print over this with white ink. May be Mr. Kelly can help us in this?" *Answer.*—You cannot print *white* on the sample of paper sent by one impression; you may, however, make a good attempt at doing so by printing over the first impression. To secure the *right kind* of *white ink* to get the best result, write to INLAND PRINTER advertisers for their best white ink, inclosing them a sample of the paper to be printed upon. The grade of ink to use should be free from any gummy consistency, to avoid glossing on the first printing—this is essential, in order to secure solidity of color and brilliancy. Mr. Kelly terms this a "dead" white.

ABOUT DAMPENING PAPER FOR PRINTING.—W. J. H., of Middleport, New York, propounds the following question: "What do you think of the practice of dampening paper to be printed on a good cylinder press?" *Answer.*—We deprecate the practice, although in our earlier years in the printing business it was in vogue universally. Although dampening paper, preparatory to its use in printing, has been abandoned as unnecessary and disadvantageous to good results, still there are publishers who insist on the paper being thus prepared, contending as they do that the printing is made more pleasant and readable to the eye. Such men also object to the use of highly calendered surfaces on the paper employed in their publications. Book and job printers are content with the advancement made in papermaking, and prefer to use all stock dry, because the manufacturers have overcome the difficulties of finish which at one time rendered dampening necessary.

WANTS FORMULA FOR EMBOSSING.—C. D. L., of Coshocton, Ohio, writes: "Please publish a formula for embossing composition, to be used in connection with metal dies for embossing signs, etc., about 6-ply; also directions." *Answer.*—We prefer not to publish such a formula, because the composition best suited to such work is both easily and cheaply obtained; and because to do so would be to interefere with business secrets of those who make and market such goods. By reference to our advertising pages you will find addresses of those who know how to prepare embossing composition and they furnish full directions for use with the article. The clay method of making ready dies for embossing is preferred by some, while others have special compositions. In the clay method (omitting other detail) pulverized clay, or modeling clay, is used. To make a paste or putty of this, take one part liquid gum arabic to five parts good flour paste. Work the composition thoroughly so that it will lay smoothly without "crawling"—too much of the gum arabic will cause it to crawl. Secure a copy of "Embossing Made Easy" (see list of books under this department heading), where you will find full instructions regarding all details.

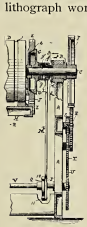
WANTS TO KNOW WHY SOME LETTERS REFUSE TO TAKE INK.—F. G. S. & Co., of Kankakee, Illinois, have sent us two small business cards printed from same form, one of which shows places where some of the type takes ink where the same type on the other card does not, regarding which they say: "We tried both heavy and light impression with the same result. Was the trouble in the ink? We are often bothered in this way." *Answer.*—The trouble lies partly in the fact that you have not brought up all the type in the lines to the same height of face-to-paper (type height), thus preventing the inking rollers getting a fair chance to ink their face; and, lastly, because you are using rollers *too hard* on the surface to properly ink any form. The ink is of average quality, but you use too much of it to print sharp and clear. Get better rollers. If your rollers are shrunk up, put one or two sheets behind your form, to set it closer to the rollers, but take from your tympan the same number so used before taking an impression to make ready the form.

BRONZE RUBS OFF.—D. H. E., of Columbus, Ohio, has sent us a copy of a small book-cover, printed and bronzed on a dark-green paper. The paper is enameled and has a dull plated surface. Regarding this cover he writes: "Inclosed find sample of bronzing, which is very unsatisfactory. Good sizing was used and bronze was applied as soon as sheet was printed, but the bronze rubs off very easily. What is the trouble? Is it with the stock, bronze, or method of applying? *Answer.*—True, the bronze does rub off very easily, and it is equally true that it will do so on nearly all the edition. The main trouble—perhaps the entire trouble—is because of the surface on the paper. In view of the writer's own experience with similar cover paper, and that brought to his attention on other occasions, he has no hesitation in placing the blame as he does. To test what we are about to add (if the edition has been a thousand or over), let him examine the work, sheet by sheet, testing the holding on of the bronze as he does so. It will be found that a few of the sheets will hold the bronze, while some will hold it moderately well and others not at all. The reason for this arises from the character of the material used in the dark-green color and the method in use for plating it to smoothness and brilliancy. In the plating process considerable wax is employed to perfect the surface of the stock and keep the "facing plates" clean. This process, it will readily be seen, is both dangerous and detrimental to the printer, because the wax or sperm used in it will not permit of printing size or ink holding on to such a surface. By experimenting we have at times been able to prepare an ink size that has partly got us over the difficulty; this was when the stock could not be returned and replaced in time to print the job. This size is made by adding a few drops of copal varnish and boiled linseed oil to any good ink size, and carrying the size as full as possible without filling up the form.

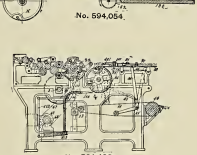
ELECTRO EATEN INTO.—W. P. A., of Battle Creek, Michigan, is puzzled regarding the wear on an electrotype plate lately worked by him. Two sheets from this form, printed in blue, have been sent us for examination. One of these sheets is marked, "after a run of 8,000"; the other sheet reads, "after 12,000 run; used more ink to cover; small type are worn out—they are *not* filled up with ink." The following remarks accompanied these specimens: "This form was run on a pony Huber press, which I claim is in perfect condition; the form was brought up from below—no overlaying, and I took the precaution not to have the plate rock, and there is no sign of such wear as rocking would cause to such a plate. After 8,000 run small holes appeared, and then the plate went very fast—the centers of the small letters were worn out. This plate is an electrotype with very strong shell and well backed up with hard metal." *Answer.*—An examination of the sheets before us reveals the fact that a different tone and quality of blue ink has been used in the printing. The paper is of one quality. The ink shown on the sheet representing the "run of 8,000," is

evidently a fine quality of ultramarine and milori blue proportionately mixed, which has produced a nice, clean and soft color—both to the eye and to the touch—proving its suitable qualities for solid platework. The other sheet, worked with an entirely different blue, of the ultramarine order, shows severe wear and as if the finer lines were filled up with ink, which the correspondent assures us is not the case. Of this grade of ink we have only words of condemnation. In a word, it is poorly ground and badly incorporated; coarse and rough to the touch—as may be found by drawing the hand across the printed sheet—and in every way unsuited for the character of job under consideration. The fact that after 4,000 more impressions had been run off on the plate it began to show holes and wear-outs on the small engraved letters, is convincing proof that some destructive chemical has formed a part of the formula of this lot of blue ink.

Both Ambitious and Inquisitive.—J. W. D., Jr., of Easton, Pennsylvania, writes: "I inclose you a lithographed letterhead and a bill-head which was printed from a plate similar to those advertised as 'photo-lithogravure.' This was done—the bill-head—on an 8 by 12 Improved Gordon press, running about two thousand impressions an hour. You will readily see that the work is far inferior to that done by lithography. As I have a chance to do the next job of this kind, I beg to ask if there are any conditions under which I would be able to equal the lithograph work with my C. & P. O. S. Gordon press?" beaten in the ink instead of lightly passing over the face of the type. Roller supporters are indispensable in small or light forms and where uniform rolling is essential to sharp and clean printing.


No. 594,053.

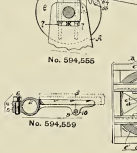

No. 594,054.

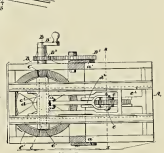

No. 594,408.


No. 596,214.


No. 595,025.


No. 594,555.


No. 594,859.


No. 593,662.

Answer.—As stated, there is a wide difference of merit in the samples sent us, because the plate from which the bill-head was printed is not up to the artistic standard of the beautifully engraved stone design of the lithographer. There are numerous conditions to be considered in equaling this piece of lithography, the first being your competency to do good printing on any kind of press; secondly, you should know, as well as we do, that first-class printing cannot be done at the speed you say, especially from a process-made plate like specimen, when run on an 8 by 12 job press. In the present case you have a form consisting of a process-engraved design, with cross and down column rules, measuring almost 5½ by 8½ inches. As the printed sheet appears there is really no room for the feeder to take off the sheets without soiling the work, even if run at one-half the speed stated. As a printer, we expect you to comprehend this point easily, before basing an estimate on the job at a two thousand an hour gait. The third consideration may be summed up in the possibility of getting a process-engraved plate that will be equal in every respect to that shown on the lithograph, for this design has been produced by a master hand and is equally well printed. If these three considerations can be met advantageously by you, then you will be in proper form to succeed, and we hope you will. Regarding a second inquiry about the cause of a "slur" on the left hand of a No. 6½ envelope, printed on a new 10 by 15 C. & P. Gordon press, with new rollers and good ink, we believe that this job could have been better printed if you had used "roller supporters" in your chase with the form. The new rollers seem to have

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES H. COCHRANE.

The list of improvements in printing presses this month is rather long. Walter Scott in No. 594,566, describes a mechanism for securing register between the cylinders of a two-cylinder press, and avoiding danger of damage from clash of the register-segments when the impression is thrown off; also to improve the method of guiding the heads of the sheets in leaving the impression cylinders. The illustration shows only this last feature, the guide lifts the lever 66, and thus the fingers 64, elevating the head of the sheet just as the grippers 65 release it.

Patent No. 594,909, by Mr. Scott, is not illustrable in a manner that would be understood by the average reader. It is long and complicated, describing mechanism for a web newspaper perfecting press, which can be readily altered so as to produce at will papers of 4, 6, 8, 10, 12, 16, 20, 24 or 32 pages. It is what is known as a three-story web press, and the webs may be of double or even greater width. The folding mechanism is peculiar in that a chopper-blade is used, that travels with the web of paper while descending, so as to insure greater accuracy.

The Huber Printing Press Company presents three patents, two of which deal with registering apparatus, for gearing the cylinder and bed together during the printing stroke. The other No. 593,662, is a new bed movement, which may be understood by reference to the figure, which shows an overhead view. Power being applied at the crank B^1 the gear B^2 is made to turn the cylinder gear B^3 and also the bevel pinion C. This bevel pinion drives the large bevel-geared wheel C^1, on which is mounted a crank-pin, c. As this crank-pin goes around with the wheel C^1 it imparts a back-and-forth motion to the crosshead c^2 in which it slides, and the crosshead, being mounted in guideways, operates the driving pinion of the bed at e 1. By this means the bed and cylinder are always in gear.

The Campbell Company also has two patents, No. 594,053 relating to a registering mechanism suitable for a two-revolution press. The cylinder D is normally driven by the train of gearing F R T U; but just before the impression begins the loose gear E and the clutch G are coupled together, thus setting the gear F fast on the cylinder shaft, so that as it meshes with the rack I of the bed H during the printing stroke. The bed and cylinder are thus directly geared together, insuring perfect register. In order that the clutch mechanism may be properly timed, and always engage the cylinder shaft at the same point, the usual starter-segment and rack are employed, to start the register correctly, and the clutch is coupled after such start.

The Campbell Company's patent, No. 594,054, shows a novel form of delivery mechanism for a cylinder press. I is the cylinder, 130 the delivery table, and v a reciprocating carriage, driven by the gear 150, and (at the time chosen in the drawing) moving in the direction of the arrow, having the sheet half delivered on the table. The tapes 115 travel about the rollers R and S, which are in fixed bearings, and about the rollers T and U, which travel back and forth with the carriage v. The arrangement is such that no matter where the carriage is, the tapes are always taut, and, being driven by R, tend to carry the sheet along until it rests over the carriage, which is then above the delivery table. As the carriage then recedes from the delivery table, the tapes cause the sheet to run off as shown.

R. Hoe & Co., in patent No. 594,659, describe a fly-frame, which is really the application of what is known in mechanics as a "pinch-fit" to the finger of a fly. The cut shows the clamp holding the lower end of the fly-finger (which is broken off). The bolt 6 pinches the clamp to the fly-frame shaft, and the bolt 9 pinches the two sides of the clamp 10 so that they firmly grip the wooden fly-fingers 3. The advantage of the arrangement is in the degree of adjustability possible with fly-fingers so clamped.

J. Liebhardt and E. Fischer, of Barmen, Germany, in patent No. 594,408, describe a complicated machine for feeding envelopes, especially envelope blanks—that is, paper cut to the form of an envelope but not folded or gummed together. These of course are difficult to handle, owing to their

peculiar form, and the inventors provide a series of levers for keeping them in proper position while being fed to the press. The patentees are evidently experienced machine designers, but we confess to having considerable doubt whether their machine would ever do the work satisfactorily, as the problem is more difficult than the feeding of miscellaneous paper to a cylinder press and that is only just beginning to be practical.

L. D. Robinson, of Florida, patents a color printing press with four revolving beds and four rollers mounted on an X-frame, each designed to supply a different color to the form. Machines of this sort never have proved practical, and never will.

The Hoes have also secured a patent for a new tympan mechanism for a cylinder, No. 596,025. Two rollers are mounted within the cylinder, and the ends of the tympan sheet are wound on the rollers in such fashion that the tympan may be regularly and continuously shifted, winding up on one roller while it unwinds from the other. The winding is accomplished by strong springs, and a tripping mechanism is provided whereby the time of the shifting of the tympan may be determined. A segment-gearing arrangement is made use of to periodically reset the spring, restoring its resiliency and enabling it to continue to give out power for the winding.

A sheet guide and setter for platen job presses, the invention of Edward L. Megill, of Brooklyn, is the subject of patent No. 596,214. The illustration affords a better idea of it than can be given in words. The sheet guide is shown on the platen tympan at A, having a base which is secured by pinning like the ordinary Megill gauge pins. The adjustable gauge moves up to the register line under the pressure of the nipper, and recedes therefrom when that pressure is removed. By this means if the feeder places the sheet beyond the register line it is automatically restored to correct position.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Bound in cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 160 pages; 47 illustrations. $2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. $3.

Process Work and the Printer, monthly, $1.25; *Junior Photographer*, monthly, $1.50; *Practical Photographer*, monthly, $2.10. Percy Lund, Humphries & Co., Bradford, England, publishers.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. An advanced text-book on decorative art, being a sequel to "Lessons on Decorative Design," by the same author. Bound in cloth; 216 pages; 49 plates. $2.50.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work. The frontispiece being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. $2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver and printer who attempt color work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book and it is done in a thorough manner without scientific complexity. Fifty pages with color plates and diagrams. Bound in red cloth.

ALBANINE FOR RETOUCHING.—The Buffalo Electrotype & Engraving Company will find albanine an excellent liquid white for retouching photographs, from the fact that it photographs a pure white. It can be had from F. W. Devoe & C. T. Raynolds Company, Fulton and William streets, New York.

L. E. S. Co., Rockland, Maine, asks: "Is there no way of using a black print or a pen-and-ink drawing in making a zinc etching? Directions we have received tell us to use a bronze print only, but we think we have heard of a method of using black." *Answer.*—If the pen-and-ink drawing is made with a lithographer's drawing ink on transfer paper, then can the drawing be transferred to zinc, powdered with resin and etched as usual.

PREPARING PHOTOGRAPHS FOR RETOUCHING.—BOX 111, Hartford, Connecticut: "Please advise me of a good process of preparing the surface of photographs enabling me to retouch in water colors?" *Answer.*—Some photographs require no medium, with others a little ox gall is sufficient. Some artists use a solution of isinglass in alcohol while others—to be frank and truthful about this subject—simply lick the photograph with their tongue and allow the saliva to dry on it. I prefer to use a solution of white wax in ether rubbed over the photograph with a tuft of cotton.

TROUBLE WITH HALF-TONE COPY.—A subscriber, Baltimore, Maryland: "Would like to ask through your valuable column a little advice in regard to making half-tone negatives from such copies as carbon, bromide and platinum prints. Have no trouble with any other copies whatever, but prints named I always find to come grainy, due to the metallic surface of same." *Answer.*—All photo-engravers have the same trouble with these blue-black photographs. There are no photographs for half-tone reproduction that will compare with the old-fashoned albumen prints, toned with gold. The best that subscriber can do is to either increase the screen distance or shorten the exposure with the small stop.

TO TRANSFER AN OLD ENGRAVING.—R. N., Denver, Colorado, asks: "Do you know of any method by which I can restore an old print so that it will act as fresh; i. e., is there any process by which I can re-ink an old print?" *Answer.*—By the words "act as fresh" it is presumed the querist wishes to have the ink so soft that it will transfer. Such a thing has been done and the secret for it is now being sold at a high figure. The print is floated, back down, on a weak solution of caustic potash until the old ink is thoroughly softened. It is then transferred to stone and gummed and rolled up with transfer ink in a most careful manner. Some prints will not transfer, and few lithographers succeed in "rolling up" such prints, so it is not to be depended on. Better always have a photo-lithographic transfer made of any print it is desired to reproduce on stone.

COPY FOR THREE-COLOR WORK.—Another cause that has dragged this method of color-block making into disrepute, is thus referred to by Mr. Overton: "Every process has its limitations, and if an attempt is made to reproduce by a particular process work that is unsuited to it, the result must be failure. Much of the work that process workers have endeavored to reproduce by the three-color process has been entirely unsuitable—at all events with the skill and knowledge we at present possess. The unsatisfactory nature of these results, to use no stronger term, has tended to earn a bad name for the three-color method. In conclusion, the best advice I can give to three-color workers is not to attempt to reproduce unsuitable subjects, which will only cast discredit on themselves and on the process, and to pay great attention to their inks, which really control the result far more than any other step in the method. Also to get originals made, or to get editors to send their originals, designed specially for reproduction in three colors. By working along these lines, I see no reason why the method should not become highly successful and profitable." I want to add just one suggestion to Mr. Overton's regarding colored sketches designed for three-color reproduction, and that is that the artist use only three pure colors on his palette, and these three colors correspond exactly with the three inks to be used in printing. I myself have tried this, and the best three-color reproductions of colored sketches were made only when this plan was followed.

THREE-COLOR PRINTING INKS.—Mr. Overton has this to say in the same article about the color inks: "The three inks must be of equal intensity. Moreover, the red must contain nothing but red; the yellow, nothing but yellow; and the blue, nothing but blue. If equal quantities of these three inks be mixed, nothing but black should be produced, no tinge of color being visible, otherwise the inks are not truly equivalent. It is essential that the colors be entirely free from supplementary colors. For supposing a small quantity of violet be mixed with the red, the orange portions of the print will be dulled by the formation of black; if orange be mixed with the yellow, the greens in their turn will be dulled by a small quantity of black being formed. Even these inks possess other drawbacks,

namely, that the colors are not in proper proportion for correct light filters, the red preponderating over the blue, and the blue over the yellow. Worse still, the blue contains a notable proportion of black, which unfortunately is a characteristic of all the inks on the market, owing to the difficulty of obtaining a true permanent blue free from black. The consequence of this is that wherever blue is used black is introduced, and it has never been my lot to see a green or violet properly reproduced by the three-color process. Other objections to the inks are that, owing to the blue preponderating so much over the yellow, the blue is too much in evidence all over the reproduction. Moreover, in the endeavor to get solid blacks and deep shadows, reliance is placed on the blue ink, with the result that the shadows as well as many other parts of the print possess a lovely bloom, which is strongly resented by anyone with the smallest artistic feeling.

Trouble in Stereotyping Chalk Plate Engravings.—Mr. Thomas Owen, of Houston, Texas, offers the following in reply to an inquiry in this department last month. He says: "I have been experimenting with chalk plates since they were invented. Air holes and shrinking in stereotyping, I reason are caused from the irregular distribution of heat in the casting box and irregularity of cooling. As the metal shrinks in cooling, the part that cools first is solid, and in becoming so takes up the metal from the places that are still liquid, and when these places cool they are more or less porous, as they had not the metal to draw from as the other parts are set. On this theory, I made a casting box out of two steel plates a quarter of an inch thick and put my chalk plates between them, making, as it were, an iron box. I heated both sides of the box alike to the temperature of the melted metal exactly. I then poured in the casting metal. When the box was full and stood without chilling, I took a sponge soaked in water and cooled the side the chalk plate was on, thus causing the metal to shrink to the plate before the other side got chilled. It is almost impossible to get an even heat in one of those cast-iron casting boxes, and to undertake to cool one side off with water would undoubtedly cause it to crack. There is air and gas to contend with in stereotyping, but these gases will go out on the side that cools last. I have stereotyped plates from one inch to 12 by 16 inches by the above method without the least flaw, and the printing surfaces have that brightness that characterizes the type of the best foundries."

To Join Up Dots in the High Lights.—"Aoranci," Dunedin, New Zealand, writes: "I am a compositor and an amateur photographer. After reading Mr. Jenkins' valuable articles on process work in The Inland Printer, I sent for one of his books, and for the last six months have devoted my spare time to blockmaking (half-tones). I have got on very well, having made six fair blocks, but I have a trouble I wish you to solve for me. I find it very difficult to get my high lights to join up, i. e., the dots, I mean. The camera is a good one, and the lens is a R. R., with iris diaphragm, *round apertures*. Perhaps that is the cause. I have given exposures with four different sized stops, and the negative has been perfect except the above-mentioned trouble. In making up the enamel solution, and coating the plate, does it matter if this is done in a weak actinic light, say one candle-power, or should it be done in a non-actinic light?" *Answer.*—To make the dots join together in the high lights of a half-tone negative, a square aperture in the larger diaphragm used is the easiest way to accomplish it, providing the screen is sufficiently far removed from the sensitive plate. Remember that the greater the screen distance, or the larger the diaphragm, the easier it is to make the dots in the high lights join each other with sufficient exposure. I had the same trouble with a large anastigmat lens having iris diaphragms, but I took it to a lensmaker and had a new tube made for the lenses, this tube having a slit in it so as to use Waterhouse diaphragms. Great care had to be taken with the new tube that it was absolutely the same length of the old one, so that the lenses were precisely the same distance apart as when they were in the original tube. I use but two stops, the larger one being square. To one situated in the antipodes, as you are, far away from a lensmaker, you might cut out a diaphragm of cardboard bearing a square opening equal to that of the largest circular diaphragm you have been using, and insert this in the lens just back of the iris diaphragm, so that when you used the full opening of the latter, the light would pass through the square aperture. This square diaphragm would not interfere with the use of the iris for the small stops. About the danger of light injuring the enamel while it is in solution: Few operators coat their plates in a dark room, as the enamel solution is not very sensitive to light until it is dry. In my own practice I coat plates in a well-lighted room, the glass in the windows being covered with orange-colored paper, and the electric light shining through a yellow globe.

Success in Three-Color Work.—Howard Overton, in the *Process Photogram*, states the drawbacks to successful three-color work so clearly that brief extracts from his article are worth reflecting on by those prosecuting or about to engage in this alluring business. He says: "The three-color method of reproduction does not seem to be advancing as fast as it ought to do. In fact, the progression of the three-color process may fitly be compared to the sidelong motion of the crab, and



Photo. by Wm. Schoenhut.

Off for the Klondike.

the reasons for this are not far to seek. The great difficulty in the production of the finished print is that so many causes must work in harmony to produce the desired result. The light filters and the relative exposures must be correct; the development of the three negatives must be uniform, as well as the etching of the blocks made from them; and, above all, the inks must be suitable, and the register of the proofs must be almost absolutely true. When all these factors are taken into account, it is hardly wonderful that a truly satisfactory three-color print is somewhat of a rarity. The light filters are practically always faulty, but this is not a matter of vital importance, as the faults of the light filter and, indeed, of the whole method of working, can be compensated for by choosing suitable inks." I should like to add a difficulty or two in the process to those enumerated by Mr. Overton, and disagree with him in the conclusion he comes to that through the inks used in printing all previous faults may be remedied. He neglected to note the importance of using the proper orthochromatic plates in their relation to the light filters, and further, when three-color work is printed from half-tone blocks there are the additional operations of making positives from the color-selective negatives, and then half-tone negatives from these positives, all of which, both positives and negatives, must be properly timed and evenly developed, or the three-color blocks resulting from them will not possess their proper relation to each other. Now, as to correcting all defects in the operations by alterations in the printing inks, I would say this was the chief cause of the failure

of the first and largest plant that has thus far attempted three-color work, and it will be fatal to any other firm maintaining a similar theory and attempting commercial colorwork. One reason why this is so will likely suffice to explain why, to prosecute this work profitably even in the smallest way, three power printing presses are necessary — one printing in yellow, the second in red and the third in blue. The larger the sheet and the more subjects can be printed on the same sheet, the more profitable the business; hence it will be seen that the inks must be maintained in their purity and the blocks in all cases made to suit the inks. Adhering to this policy has been the secret of the success of more than one color printing house up to date.

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed to this office, flat, marked plainly, "RALPH."

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRINTER'S ART.—A text-book and book of specimens for printers' use, by A. A. Stewart, Salem, Mass. 113 pages, 6 by 8 inches; oblong. $1.

NINETY IDEAS ON ADVERTISEMENT COMPOSITION is a pamphlet of 96 pages, containing 90 specimens submitted in an advertisement competition conducted by THE INLAND PRINTER. 25 cents.

MAGNA CHARTA BOND ADS.—The complete set of 148 designs submitted in the advertisement competition of the Riverside Paper Company, in book form. 160 pages, 9 by 12 inches. 50 cents.

DESIGNS AND SUGGESTIONS FOR JOBWORK.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

BOOK OF DESIGNS FROM TYPE.—By Ed S. Ralph. One of the most practical specimen books ever put into the hands of printers. 32 pages, 8½ by 11½ inches; printed on the finest enameled book paper, handmade deckle-edge cover, with outer covering of transparent parchment. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 12 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. $2.10.

THE INLAND PRINTER Specimen Exchange will afford printers an opportunity for thorough systematic study such as has never been attempted to the present time. Aside from the half dozen specimens which are required from members of this exchange, the boxes will contain the specimens sent in for criticism to this department. These specimens are carefully criticised, and the samples on which criticism is made marked the same as though by a proofreader for correction. They are then placed in suitable envelopes, marked with the name of person sending same, together with the month in which the criticism appeared in THE INLAND PRINTER. Thus it will be seen at a glance in which number to look for the criticisms. By comparing the specimens with the printed criticisms, all will have an equal opportunity with the person who did the work and sent the specimens to the department. The boxes will also contain specimens upon which favorable mention has been made. There are specimens now ready for box No. 1 of a decidedly educational character. The range of territory represented is very great. They come from Australia, the Provinces of Ontario and Quebec, Canada; Alabama, California, Connecticut, Georgia, Illinois, Iowa, Maine, Massachusetts, Michigan, Missouri, New York, New Jersey, Ohio, Oregon, Pennsylvania, South Carolina, South Dakota, Tennessee, Texas and Virginia. The applications received will determine in what State Box No. 1 will circulate. It is the intention to provide boxes sufficient to supply all demands, provided enough wish this service to justify sending a box into certain localities. These boxes will be changed after they have traveled the routes mapped out for them, and each locality will receive, in turn, the specimens which have been circulating in other territories. Thus all will have the benefit of the criticisms which appear each month in this department. The practical knowledge to be gained in this manner cannot be calculated. New ideas will be formed, and the methods employed by different firms, as a means of advertising the printing business, will be seen. Each applicant will be allowed six days in which to study and examine these specimens. This will be found ample time. Due care must be exercised by all to replace the samples in the envelopes in which they belong. Carelessness, either in replacing specimens, failure to keep same clean or negligence in promptly shipping same as directed will forfeit the service and under no circumstances will the violator of the simple and necessary rules be again permitted to have the service. Special rates will be secured from all express companies. The money expended in charges will benefit the persons securing a membership in THE INLAND PRINTER Specimen Exchange more than the expenditure of any similar sum for a like purpose. It is our intention to be on the watch for choice specimens of an educational character, and these will always find a place in the box. Send in your application at once in accordance with the editorial announcement in the January issue. What State will be the first to secure Box No. 1? Applications are coming in at a rapid rate. See that your name is sent in without delay.

BLANK FORMS.—The general-purpose blank check, receipt, draft and note are very conventional in style, with little or no chance for display work. Yet these forms very often puzzle the compositor. It is well, therefore, to furnish a few illustrations. They will do no harm to those of our readers who have more or less of this work to contend with, and even to these a new idea or two may be the result. Printers who are called upon only once in a great while to do this class of work will, we are sure, derive benefit therefrom. There should be great care exercised in all blank forms, especially where there might be a controversy in law. As to the proper construction of the form itself, to so arrange the wording that no other than the intended construction can be placed upon them. No attempts at elaboration should be made. Plainness and neatness are of more consequence and in better taste than undue elaboration. This applies especially to general-purpose blanks. On blank forms for firms, corporations, etc., there is a chance for neat, simple display. This gives these forms an individuality — a desirable feature in case they are to be used by the parties as a part of their regular office stationery. Color schemes may be employed to good advantage. Tint-blocks can be made use of. Anyone who is at all apt can make his own blocks, where the runs are small. For instance, a good background tint-block can be made of pressboard. By the use of a tracing wheel, outline designs can be made. An offset impression of the firm name can be taken on the board and the same cut out with a sharp knife, taking care not to leave the edges rough. These cardboard backgrounds can be mounted smoothly on ordinary level pine blocks. They are very cheaply made and will stand many impressions. These are merely little hints, applicable to all forms of jobwork. We show a few forms of conventional blanks of approved construction. The private check of the Gottschalk Printing Company, St. Louis, Missouri, will serve as an illustration of what may be done on blank forms of this class. This check was printed in brown ink over a light reddish-brown tint. The stubs to these forms are not shown, as all know how to construct them.

HAL. E. STONE, Melbourne, Australia.—The *Kangaroo*, in its new form, is quite pleasing and artistic and a decided improvement.

R. H. SPRAGUE, manager The Hiram Printing Works, Hiram, Ohio.—Your work is excellent, and fully sustains previous opinions.

GRIFFIN, VAN DOREN & GRIFFIN, Maquoketa, Iowa.—Your little folder is artistic, and should prove of assistance in bringing in work.

THE TOWNSEND COMPANY, Pottsville, Pennsylvania.—Your blotter is very catchy; but we fail to see the significance of the line, "Let the Girl do the Talking." Undoubtedly it has its meaning, but it is doubtful whether it will be fully comprehended

by your customers. Don't you think a few lines illustrative of the design and working in something forceful about printing would have been more to the point?

Angus G. Wall, ad. man, *Illinois State Journal*, Springfield, Illinois.— Your ads. are certainly very good and attractive, and speak well for your capabilities.

W. A. Robertson, Ashtabula, Ohio.— Your invitation forms are very neat and all that could be desired. We regret their late arrival, which precluded use as illustrations.

The Henry O. Shepard Company, Chicago, Illinois.— The deckle-edge circular, "About Methods of Securing Business," is very artistic. It is a fine specimen in old style.

H. Henniges & Co., Peoria, Illinois.— The only fault we see in your card is that useless fish hook made of bent rule; otherwise the card is very neat and a good job. Your letterhead is excellent.

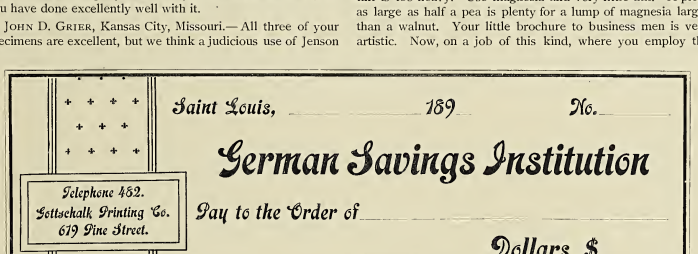
S. M. Luders, Portland, Oregon.— Taken as a whole your work is up to date and excellent. The invoice heading of The Irwin-Hodson Company has entirely too much matter on it, but you have done excellently well with it.

John D. Grier, Kansas City, Missouri.— All three of your specimens are excellent, but we think a judicious use of Jenson and catch the eye. Now, you had plenty of space to make this prominent without detracting in the least from the rest of the display. We consider the two ads. of Myers Bros. the best. Both are At. In fact the ads. are all good.

Jackson Quick Print, Waterbury, Connecticut.— Your blotters are very excellent. On the December blotter the ink for the blue tint is too heavy and shows plainly through the red. Get some magnesia for this purpose, and use very little of your foundation color. This will do away with this objectionable feature.

American Biscuit Company, San Francisco, California.— The samples of your advertising matter, gotten up by Mr. F. H. Abbott, are very good indeed. The only suggestion we can make is on the deckle-edge circular to grocers. It would have been better to have had Jenson used for names of your goods instead of Florentine.

The Journal Printing Co., Ottawa, Illinois.—The only criticism we have to make on your letter-head is that the blue tint is too heavy. Use magnesia and very little ink. A piece as large as half a pea is plenty for a lump of magnesia larger than a walnut. Your little brochure to business men is very artistic. Now, on a job of this kind, where you employ the



Specimen Bank Check.—Gottschalk Printing Company, St. Louis, Missouri.

for unimportant, or secondary, reading matter would have improved the page for theater programme.

W. F. Oldham, Montgomery, Alabama.—There is a marked improvement in your work, and we are pleased to see it. The work now before us speaks well for your capabilities, and we are confident of your success. Your blotter is very good.

Billue & Brannon, Talladega, Alabama.—The word "Printers" on your envelope is too small and would be better in lower case of 18-point French Old Style. The other specimens are very creditable, although they are not out of the ordinary.

J. M. Snyder & Son, Arcanum, Ohio.— The two specimens of your own advertising matter are considerably better than those previously sent. But there is still room for improvement, and we think it would pay you to send to some firms in other cities for copies of their advertising matter.

Joseph DeCastro, *Illinois State Journal*, Springfield, Illinois.— We make criticism on one ad. only. The top line in the Hub ad. set in extra condensed gothic, is objectionable. Two lines should have been devoted to this. "This is the Week for Bargains" should have been made to stand out more prominently. When you take long lines of extra condensed type they are, as a rule, hard to read, and do not stand out sixteenth century style and use butchers' wrapping paper for a cover, it would be better to get some very coarse hemp twine and use it to bind with instead of ribbon.

T. B. Kennedy, Charleston, South Carolina.— There is considerable improvement evidenced in the specimens now before us. Keep a close watch on simplicity, balance, and correct whiting out. Employ more light-face type for unimportant wording, make it small and it will do much toward bringing out the display in a forceful manner.

The Commercial Printing Company, Cairo, Illinois.— Your blotter is excellent; also the specimens of stationery headings. The *Autocrat* is good for a publication of its class, but there is one ad. the plan of which we cannot approve. We refer to the Leverones ad. on second page of cover. These are trouble breeders and robbers of profits.

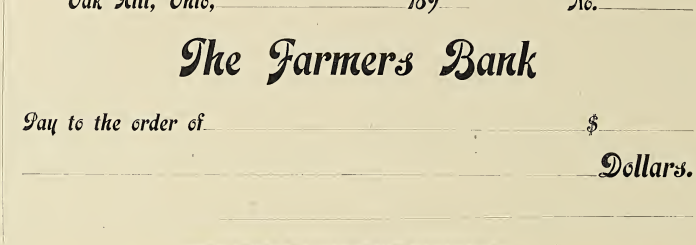
S. E. Rodekopf, San Antonio, Texas.— You deserve much credit for your perseverance, and we are sure that you will meet with success. Your first attempt at a note-head is excellent. In fact, it would put to shame some samples we have seen from older heads. We consider it a good job in every particular, both as to plan, balance, finish and whiting out.

Fred Meyer, Chicago, Illinois.— Your work is not up to the standard, as compared with the excellent specimens previously sent in. But we are inclined to the opinion that you

have made the most out of the material at command. Most all country printers have a better assortment of type to work with than you now have, although in the city of Chicago.

THADDEUS S. WALLING, Freehold, New Jersey.—Had you put a light-face parallel rule border around your job, instead of the heavy-face Laurel border, it would have been better. Catch line, "at the," too large, also line relating to admission; entirely out of place on stationery work. It was never intended for use on this class of work. The two ornaments on the first page of the Senior Class Benefit programme did not help the job.

KENNY & HARRISON, Canton, Illinois.—Your December blotter is good, neat and attractive, with forceful display. Your "Typographic Gems" is very good in the main. It is a good


Oak Hill, Ohio, 189 No.

The Farmers Bank

Pay to the order of $

Dollars.

GENERAL-PURPOSE CHECK.—KEYSTONE PRESS, PORTSMOUTH, OHIO.

omit the ornament under rules of main line. These are the only changes necessary to make an excellent card.

E. C. HUGHES, San Francisco, California.—Your letter-head is excellent, and a good piece of presswork and embossing. We would have omitted the two ornaments in brown and worked the date line all in brown. The two small ornaments on your card should be taken out. We would make "Book Binder" and "Engraver" in same size as "Printer."

THE OHIO CHRONICLE, Columbus, Ohio.—The border on the programme of "A Japanese Wedding" is too bold for the display. Being that this border was worked in color, had you employed same ink as used on programme for entertainment it would have been all right. Letter-head is all right. Programme for entertainment on Thanksgiving is very good.

O. P. LEONARD, Brockton, Massachusetts.—Your specimens are very good, indeed. The opening card of W. L. Douglas Shoe Company is especially good, attractive in appearance, well balanced and finished. The only job on which we have any criticism to make is the bill-head of the Tolman Job Print. We think the scroll ornaments under the main line could be dispensed with to advantage.

WILLIAM D. HENKEL, Philadelphia, Pennsylvania.—On your letter-head the color scheme is not good; leave off the border, set the line "Job Printer" in one size larger type and you will have a very good job. There are too many different and inharmonious faces of type employed on the cards. Stick to the Jenson for your display lines on these jobs and use light-face type for the unimportant parts.

JOHN G. ROPES, Armour, South Dakota.—Taking it as a whole your E. H. Wright circular is very good, indeed. We have one suggestion to offer: Couple "An Advertisement" with "of the Business of" and set it in French Old Style on the square plan. Move the words "presented with his compliments and best wishes" over to center of measure, set it in French Old Style 8-point caps on the square plan to balance the top section.

WILLIAM P. CANTWELL, Marlboro, Massachusetts.—The R. L. Goodrich bill-head is very good, and the arrangement and display admirable, considering the vast amount of matter. We like the one-color scheme in blue better than the two-color job. The type for the Spalding, Whitman & Co. heading is plan to issue these pamphlets containing examples taken from the work of customers. This plan is an excellent educator for your patrons, because it affords them an opportunity to see how others have their work done. The example card of S. P. Powelson & Son is excellent as to plan, but the lines "Practical Auctioneers" should be in heavier type—say, 10 or 12 point Jenson caps.

M. BILDERBACK, Hampton, Iowa.—The question of originality is a very dangerous one. The specimen to which you refer was not sent in nor reproduced with any claims for originality. Neither the design by the American Type Founders' Company, nor the one by Mr. Osborn are original. Both are composite copies. However, it is not hard to see where Mr. Osborn obtained his idea. We do not like quite as much rule-work on cards as you employed on your jobs. The E. L. Coldren card is much the best.

RALPH E. BICKNELL, Lawrence, Massachusetts.—Don't use so many fancy dashes, pointers, etc., in your work. We see they have had a very detrimental effect on a great many of your jobs. Dashes, pointers, etc., should never find a place on an invitation. The Oak Hill Paving Co. card is excellent. The statement of W. G. Watts & Co. is not good. It is almost impossible to get satisfactory results from the "right and left-hand flush" style for display lines. The firm name is also too light. The firm name is always of the greater importance in stationery headings.

EDWARD RALPH, publisher New York *Furniture Exchange*. Your publication has a very prosperous appearance, judging from the very liberal advertising patronage. The ads. are decidedly clever and artistic in composition. They are among the best trade paper advertisements we have been called upon to criticise. All the ads. are in two colors—red and sepia or olive-gray. The reading matter has the same treatment. The magazine has a fresh, snappy appearance and considerable individuality. The presswork, however, is not as good as it should be, or in keeping with the rest of the magazine.

QUESTIONS PUBLISHING COMPANY, Waterville, Maine.—Your letter-head is susceptible of improvement. The type used for "A Monthly Magazine" is by far too large. We would advise placing the panel well up in the left-hand corner; move name of company over to the right so that it will be in center

of space between panel and right-hand margin; use two sizes larger types of Florentine for "Q," "P" and "C," and abbreviate the word "Company" if necessary; move the name of magazine to the center underneath firm name; immediately underneath name place words, "A Monthly Magazine," in very small type.

W. G. WILD, publisher, *Gazette*, Lanark, Illinois.—The work of your foreman, Mr. Elmer A. Emmert, is certainly very creditable, both as to presswork and composition. The presswork is of a superior order and rivals many jobs which have been printed on a cylinder press. We would advise the use of not more than three faces of type on any page or job. It is always best to stick to one face for all display lines. We would also counsel you to have the display broken up more and not cling to the "long-line, short-line" method. We say frankly that the work is far above the average for a printing office in a town of 1,500 inhabitants.

M. J. LAMBERT, New York City.—The Graphophone ad. is excellent and speaks well for your two months' experience as an ad. man. On the "Prosperity Ticklers" envelope the blue ink should have been bronze-blue to match the color used on the circular. We consider this circular a very artistic piece of composition, coupled with superior presswork. When you make seventy-five per cent profit on a job, as we figure you did on this, you certainly made a good profit. Fifty per cent should always be added to the cost of stock and labor. When you figure in wear and tear, supervision, ink, etc., you will find that it is none too much and by far the safest way to figure on a job.

F. P. DYER, Shawville, Quebec.—Your specimens show good common-sense treatment, with good display. There are two exceptions. The J. H. Shaw bill-head—"In account with," too prominent; heavy dash, made up of pointers and rule, too heavy, having the appearance of crowding the heading, and we advise omitting same, also more liberal use of leads between lines. E. L. Hodgins & Sons' letter-head—omit ornaments and rules, set firm name straight, place "General" in one line and "Merchants" underneath it, using a trifle larger type than now employed. The heading of *The Equity* is especially neat, well balanced and a good example of simplicity and forceful display.

J. W. BLACKFORD, Cheboygan, Michigan.—The letter-head which you refer to is much better than the card, and this would have had a better appearance had you widened the measure three picas. Set the two names each flush at ends of measure. Change the type employed for panels at either side. It is objectionable because it is not plain enough. In regard to blank after year in a date line, strictly speaking, it is correct to put same in, although custom seems to be fast doing away with it. This is a small matter, and of no great consequence. After the figure has been written in, no one would notice the absence of the line. The Rev. Taylor heading is all right. Should he prefer other type, English Text is very good. The envelope of Cheboygan Boiler Works is good.

A. T. PATTERSON, Progressive Printer, Benton Harbor, Michigan.—The samples are very excellent as a whole. Fontaine Milling Company letter-head is a good example of balance, finish, simplicity and whiting out. The first page of price list for Benton Harbor Nurseries is good as to design and forceful display, but the central ornament is hardly appropriate. While the wreath might, in itself, be construed to be indicative of growth, yet the torch therein precludes its use in this connection. An ornament of a purely growth variety (tree or fruit), should have been employed. In this connection, we call your attention to the ornament employed on the envelope of Twin City Floral Company. This ornament is correct, but too heavy.

JOHN W. PERON, San Diego, California.—Your specimens show that you have made most excellent use of your first year's apprenticeship on jobwork. Your specimens show rare good judgment in one so young at trade. However, we will point out a few flaws as we see them. The two ornaments on the envelope of the Mercantile Restaurant detract from the display. In the address line we see you have employed a seldom-used abbreviation for the State—"Calif." You had the option of abbreviating the word "street" in the line above this, and it would have been better. Then you could have employed the regular abbreviation for the State and at the same time balanced your job. Be careful of your ornamentation, and do not use it where it throws the display in the background.

WILLIAM N. GRUBB, Norfolk, Virginia.—The No. 2 example is certainly an improvement over No. 1. We have repeatedly stated in this department that the thing to do was to please the customer. Should he wish his printing in a certain style, give him what he wants, rather than waste time and let the work go to a party who will do the work as wanted. Of course, it is right and proper to explain to one's customers that certain styles are out of date, and to try and aid the customer in getting up attractive printing. But when the customer has made up his mind as to what is wanted, do it his way. We do not consider the grade of ink you mention fit for any purpose other than dodgers, cheap circulars, etc. A better grade on good work is economy in the long run. You are mistaken about our "going for" the person using the 1865 ornaments in 1897 printing. We merely tried to make it plain to him that he was employing the wrong kind of material to hold trade against modern competition. The presswork shows that your rollers were old and hard. It is false economy to use job press rollers over six months where they are used steadily. Rollers will get hard, and, when they do, the proper inking of a form is a hard matter. Should the type be old, the proper working is doubly

This Note is Secured by Mortgage

$ 189.....

..... *after date,*.....

promise to pay to the order of

..... *Dollars,*

at

with interest at *per cent per annum after maturity, until paid. For value received.*

This is one of a series of notes bearing the same date as above, and all secured by the same mortgage. It is expressly agreed that if this note, or either of the others, should not be paid at maturity, that thereupon all of said series of notes then remaining unpaid shall forthwith become due and payable without further notice, and the owner and holder hereof may proceed at once to foreclose the mortgage securing the same.

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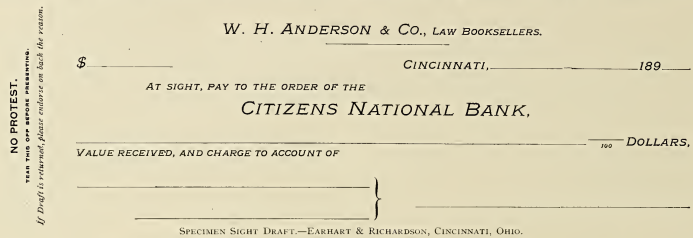
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GENERAL-PURPOSE NOTE.—EARHART & RICHARDSON, CINCINNATI, OHIO.

hard, as one letter may be comparatively new and of proper height, while the next may be somewhat lower. The rollers will ink the new letter all right, but when it comes to the old type the ink is not left on its face because the roller cannot place it there.

LYTTON ALLEY, Nashville, Tennessee.—Your work is very much improved, and we are much encouraged in our work of criticism. Your specimens are good examples of persistent



SPECIMEN SIGHT DRAFT.—EARHART & RICHARDSON, CINCINNATI, OHIO.

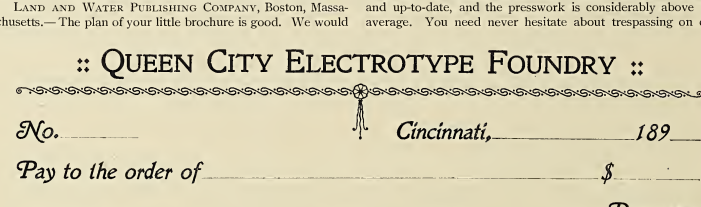
study. The use you make of this department by patronizing it frequently shows plainly the benefit you have derived from it. This is the way to do. Send few samples, and send them frequently. This is the advice we give to all. The R. E. Turbeville card is all right. Claims to originality are dangerous, and we approve your plan of not making them. The type used in the panel of Dayton & Lauderdale bill-head is not the proper kind. It leaves too much white space between the lines. Brevier Jenson caps, or some other type of like face, would be better. There is too much work around the central panel in ad. of Burk & Co. We would have left the rulework off. The white space would have served the purpose of "throwing out" the display. Put the words, "Makers of the Clothes We Sell," in 12 or 14 point De Vinne caps, making two lines of it.

LAND AND WATER PUBLISHING COMPANY, Boston, Massachusetts.—The plan of your little brochure is good. We would

contents would be on a page by itself, instead of carrying a portion of it over on another leaf. The work is well done, however, and the little brochure should serve well the purpose for which it was gotten out.

MELVILLE SIRES, Macon, Georgia.—As a whole, the ads. you ask our opinion on are very good. There are some points which make portions of the display objectionable. For instance, in the three-column ad. of H. C. Tindall & Co., you employ 12-point black border circles, and inside these you use 12-point Cosmopolitan. This type is not heavy enough for the border. In jobwork, had these circles been in a very light tint, it would be all right to employ this type for display. Where the work is a newspaper ad., where one is obliged to rely on black and white, it makes a vast difference. The ornamentation must be of such a character as to force the display to stand out. The most attractive ad. in the whole paper is the one of Charles Wachtel's Son, occupying a full page. There is a vast amount of work on it, but it serves as an example of the value of white space forcing out the type display.

CHARLES L. DUHAMEL, Saginaw, Michigan.—There are but four jobs in your large number of samples upon which we make criticism. The composition on all others is very neat, artistic and up-to-date, and the presswork is considerably above the average. You need never hesitate about trespassing on our



SPECIMEN BANK CHECK.—EARHART & RICHARDSON, CINCINNATI, OHIO.

have placed the phrase, "What's in a Name," together. The reason is this: The center facsimile of first page of your publication being printed in red, also the phrase above quoted, leads one to try and read it thus: "What's in Land and Water, the Authority of American Amateur Sports. This will interest you. A Name." The proper thing would be to make two lines of the phrase and place the reproduction of cover either above or below it. Further along on the inside it would have been advisable to arrange the matter in such a way that the time. That's what we are here for, and we are always ready to give counsel and advice for the asking. On the statement of B. F. Cotharin, the name would have been better in 18-point Jenson caps and the street address in 8-point of same. Letterhead of Saginaw Cornice Works—Move top line to center of measure; take out pointer after catchline and move line over to center; take out the fancy "and" in next line and set same as Jenson, same size as balance of line. Clipper folder—On second page put "the" and "Clipper" in one line; use one line for

words "Bean Picking or" and one line for "Sorting Machines"; set these two lines in caps of 18 or 14 point Jenson. Programme for Teachers' Meeting — Use a good initial on first page; this will throw the word "of" at end of first line over into next line and thus do away with the ornaments in second line. This will make your job have a better appearance and give it some snap and character.

FAYETTE M. HERRICK, Watertown, New York.—We are pleased with your reset job of the Black River and St. Lawrence Association, according to criticism and suggestion in the November, 1897, INLAND PRINTER. We regret that we have not the example so criticised, and from which the artistic contrast now before us was rearranged. Should you have occasion to reset another job on similar suggestions, please send copy and reset job, so that we can reproduce same. There is only one specimen which we propose to criticise — bill-head of R. L. Murray & Son. Move top line over to left three picas; use one size smaller type for "wholesale and retail dealers in"; also smaller type for street address; lead more liberally between blank lines; take out space between lines to allow for more space at top. The little brochure of T. P. S. C. E. is neat and artistic. Miller bill-head is good as to plan, etc.

B. S. MCKIDDY, Albia, Iowa.—Your reset job from reprint card of H. W. Belden is an improvement of at least one hundred per cent. We would have used heavier type for the line "Commercial Printer and Binder." The card is neat, simple and well balanced. We believe you are making some improvements in your work. Your balance is all right. You must be careful where you use an outline letter not to make your catchlines too prominent, as is evidenced in the note-head of Harry Smith. You should use a trifle larger type for your date lines. On the T. N. Castle heading the type which you have employed for the secondary reading matter is too heavy faced. Use light-face type for such purposes. The color scheme on the two-color bill is not good. There is too much red on it. Had you printed the rule border in red, and one or two of the display lines, it would have been an improvement.

C. F. BLANCHARD, Malden, Massachusetts.— The apostrophe after the word "People's," in the illustration on page 336 of the December, 1897, INLAND PRINTER, is incorrectly used. The word people is in itself plural, and the adding of an apostrophe and "s" makes it plural possessive. This is a very common error, but it does not make it correct. We should have called attention to it. In regard to the character "&" used on page 337 in the contrast of the Wyalusing Printing & Engraving Co., it is not so much a question of correct usage as it is the way it appears in an article of incorporation. Should it appear in the articles of incorporation with the character "&," it should be so used. If it is spelled out, then it should be spelled out in all cases. Now, we take this view of the matter: it is a firm or incorporate name, just the same as though it were The Smith, Jones & Brown Co. This is a mooted question, and scarcely two persons hold similar views.

P. E. KRIEBLE, Orrville, Ohio.— Your composition and presswork leans decidedly toward the artistic. Your backgrounds are very nice. The *Crescent* letter-head with blue tint background and scroll is by far the best of the three. The name of the editor, however, should be moved over to center of panel, and the pointer omitted. On the heading with the wreath the words "Artistic" and "Printing" should be contained within the wreath. These two words should be larger and the balance of wording in wreath much smaller. The cut, pointers and rules should be omitted in the present color scheme. If they were to be used a very pale tint of orange-yellow should be used to work them in. The Isaac Pontius envelope is very nice, but there is a trifle too much work on it, as is the case with the Baughman heading. The panel on bill-head for S. D. Brenneman is too large — a trifle too deep and much too wide. The type is not suitable and the matter is spread out too much. Set type in panel in 8-point Jenson caps, omit the hair-line rules and make the panel much narrower. The type on the Bloomberg folder is spread out too much and presents a ragged appearance; put but one lead between the lines and line it all up to the left, placing same in center of space. The word "Barber" on the Kraft card is too small.

FRED W. WILLIAMSON, *Gazette*, Barrie, Ontario.—You cannot get A1 results in presswork from inks which were never intended for the uses to which you put them. For instance, poster reds and blues will not work satisfactorily on anything but soft-finish stock, such as news or poster paper. It will pay you to get first-class inks. News ink is all right in its place, but how does it look when used on super book or enameled board? The best job in your collection is the letter-head of the *Gazette*. This is the kind of work that is very seldom, if ever, open to criticism. The circular for Seager is also quite good, as is the Lawrence envelope. We are sorry to say that the rest of the samples are below the average. We are going to start a Specimen Exchange, and it would be well to try and make some arrangements whereby one of these boxes might circulate in Canada. If you could have access to one of these you would soon see how many valuable ideas you would get and to what an extent it would help your work.

JOE C. BOURLAND, Marion, Kentucky.— We wish to call your attention to a small point which we believe has escaped your notice. We refer to the pony statement of The Leader. You have centered this line from the commencement of "In account with." This makes the heading have a lop-sided appearance. Always center the main line, and treat such things as "Bought of," etc., as so much white space or margin. The card of Buford Cardwell is not correctly whited out. The two main lines should be in the center of card. Take out the pointer and you can still use the ornamentation underneath the line, "Painter and Paper Hanger." This is all the change necessary to make this job an excellent one. The card of The Crittenden Press would be improved by omitting the star ornament, and moving the reading matter opposite over to about the place now occupied by that ornament. We notice numerous wrong font letters in the programme for Alumnal Reunion. These are small items, but they should have the closest attention.

ELECTRIC PRINTING COMPANY, Lehman, Pennsylvania.— You are right. To derive the most benefit from this department the specimens sent for criticism should be the general run of the work — everyday productions, and jobs which were hard to get up in a satisfactory manner. We all know that most anyone can do a good piece of work once in a while, and these are well enough to send along with the others. We try to criticise the work in such a manner as to educate our patrons and do it in a genteel way, being fair, impartial and just. Alexander Bros. & Co. statement — "To" and "Dr." wrong kind of type; use a smaller size of the Cosmopolitan. Plan of Washington Camp heading is not good, either as to composition or color scheme; smaller type should be employed for the wording regarding the meetings; small lining gothic would be the proper type; should not be separated as it is. It is a bad plan to employ script on a heading where the other display is not in harmony with it. This is the case with headings of Wall & Cooke, Bloch & Co. and A. R. Good. Your inclination is to use too many faces of type on your jobs. Don't use so many. When you start out to use a slope letter on a job, try and stick to slopes, going so far as to use italic for unimportant wording. Don't try to harmonize letters of the gothic order with those of text. It will not work out, and the result is an inharmonious combination. When you use the old faces, such as rim-lined letters, stick to them for your display, because it is hard to harmonize them with the late faces, which we see you have added since we reviewed your last work. The Quaint Open, used on your bill-head, is not in harmony with the other type. The only change in the Commissioner's heading is to move the line "office of" over to center of main line. This will make an

excellent job. The best job in your samples is your shipping tag. We would advise you to break up your display more, and not rely on the old plan of long-line, short-line.

WILLIAM ESKEW, Keystone Press, Portsmouth, Ohio.—The specimen show cards for the Excelsior Shoe Company are splendid. The two brass dashes or pointers on letter-head of Élite Studio do not add to its appearance. It would be an improvement to omit same and move the word "Photographer" flush to left with name "Lewis B. Lutz." On letter-head of J. H. Farmer, the ornaments at left of "Full Line of All Kinds of Seeds" should be omitted. Heading of G. H. Satten & Co.—Omit rulework at sides of panel; set "Manufacturers' Agents" and "Merchandise Brokers" in 18-point caps and lower case of Florentine. Lines are now too weak and too near sizes below, allowing no contrast. Too many large ornaments employed in ads. of minstrel programme; omit them; white space is what is needed, instead of ornamentation. In ads. don't waste white space for sake of putting in useless ornamentation which has no significance whatever. The ink on professional envelope of Doctor Blankemeyer is not in good form; should have been black or bronze blue. Ornaments at either side of firm name in Leist & Wilking heading should have been omitted; the line is long enough as it is; otherwise is an excellent job. Ornament on statement of Rigdon Hall, electrician, has no significance; move two main lines to center of heading and omit ornament. Your statement is splendid, but there is too much border on your bill-head for a one-color job; had it been in a very light tint, would have been much better and more artistic. We cannot criticise each specimen you sent, as they are numerous. Many of the specimens which we have criticised possess much merit, and as a whole your work is excellent.

A NEW MARKET FOR PRESSES AND PRINTERS' SUPPLIES.

AMERICAN printing machinery is just beginning to share that widespread popularity that Yankee machinery of other descriptions seems already to have won in Europe and other foreign lands. The perfecting and cylinder press builders and manufacturers of composing machines have met with unexampled and unbounded success in England, Germany and elsewhere immediately they stepped into the field.

For some unknown reason the South American countries are yet practically virgin soil so far as this trade is concerned. Accustomed for centuries to look to the old world as the source of their supplies, their eyes are gradually opening to the fact that the United States, nearer to them by half the distance, can furnish machines and supplies that even Europeans confess superior. The attention of our readers has been called to the efficient and successful efforts of the National Association of Manufacturers to promote beneficial trade relations with Venezuela. Its warehouse at Caracas for the permanent exhibition of American goods is now an established fact and is performing a service from which American manufacturers are to reap the benefit.

At the solicitation of THE INLAND PRINTER the Association has obtained through its Caracas warehouse a report upon the market for printing machinery in Venezuela. It is reprinted below in full, both because it is interesting as showing the backward character of the machinery and appliances now employed, and useful to manufacturers who may want to follow up the opportunity to seize this trade.

The printing business in Caracas is still in a very undeveloped state. Considering the population, there appears to be an unusually large number of establishments, and all fairly prosperous at that, which is due no doubt largely to the very high tariff on all imported printed matter, but only four concerns can make any pretensions to size and output: The Official (Government) Press; *El Pregonero*; *El Cojo Ilustrado*, and Juan F. Hernandez y Ca. Of these again, *El Pregonero* is the only establishment that is fitted out with modern machinery and appliances, most of them of American origin.

El Pregonero uses one rotary cylinder press, American (Walter Scott); one flat newspaper press, German (no firm name); four small hand job presses, American (no name); one paper cutter, German make (Krause, Leipsic); American type from MacKellar and Bruce; stereotyping plant furnished by American Type Founders' Company.

El Cojo Ilustrado is the only establishment that attempts half-tone work, which is of a very poor grade. They run a number of medium-size, slow, old-fashioned French presses.

Juan F. Hernandez y Ca., is the only concern that attempts commercial jobwork; they run small job presses but do very fair work.

The government printing establishment uses some French and some American (Hoe) presses, of medium size.

All the presses are very old and quite out of date, and this is true also of all the other small establishments, which use mostly French presses.

There is decidedly a good market for American presses of every description, especially small newspaper and job presses. There is no duty on printing machinery, and the owners of printing establishments have a decided preference for American machinery if they can only have an opportunity to become better acquainted with its merits.

It would appear that this is a most opportune time to begin an active campaign on the part of American printing supply concerns in every branch of the business.

There are about thirty printing houses in Caracas, of which the following are the most important: *El Mundo*, Alharracin y Ca.; Tipografia Universal



Photo by Dr. W. L. Dunn.

A MORNING CALLER.

Eliseo de Aramburu; Mi Empresa, Jose R. Borges y Ca.; Bolivar, Pedro Otero Coll; *El Liberal*, Romulo M. Guardia; Empresa Moderna, Juan F. Hernandez y Ca.; *El Cojo Ilustrado*, J. M. Irigoyen Herera y Ca.; *La Religion; El Pregonero*, Eduardo Leon-Ponte; Linares Hermanos; Pedro Montemayor y Ca.; *El Noticiero*, Emilio Ferran; *El Tiempo*, Carlos Pumar; Empresa Guttenberg, Ruiz Hermanos; *El Progreso*, Seriano Sucesores.

If it is desired to deal through local merchants, correspondence might be opened with the following importing houses in Caracas: Aron Waltz y Ca.; Becker, Brun y Ca.; H. L. Boulton y Ca.; Lorenzo de Montemayor; Muller y Montemayor; Jose G. Nunez y Ca.; Rohl y Ca.; Santant y Ca.; G. Stelling.

About thirty newspapers and other periodicals are published in Caracas.

It will be noticed that, with one or two exceptions, the presses are mostly of an old-fashioned German or French style, a kind of deposit, as it were, left by a preceding age. In respect to printers' small goods and conveniences, our friends in Venezuela are doubtless equally in need of American ideas and goods. A Bureau of Information has been established by the National Association of Manufacturers at No. 1751 North Fourth street, Philadelphia, which will render every assistance in its power to the manufacturers in the printing trade.

PRINTING THAT ATTRACTS.

BY H. W. K.

IT is refreshing to know that among the several offices in Los Angeles, California, some of the most pleasing effects in printing have been produced by the younger, though not by any means the largest establishments. Among the former the Lang-Bireley Company, individualized by Fred S. Lang, who gives it its reputation for artistic printing, occupies a foremost position. His success only again emphasizes the fact that artistic ability and perseverance win in the printing business.

Mr. Lang is a native of Marshalltown, Iowa, and at the present writing is only on the threshold of his career, being but twenty-five years of age. His introduction to the art preservative came about in that narrow and unsatisfactory school of journalism known as "amateur," by his being the publisher of a paper when but thirteen years of age. But this soon proved "stale, flat and unprofitable," and we quickly find our young disciple of Franklin entering a regularly appointed printing office in his native town, where the rudiments of the trade were acquired, and the groundwork of his subsequent success established. In 1887 Mr. Lang concluded to try his fortune in California, coming direct to Los Angeles, where he found employment in various offices, and soon made a reputation as an artist printer of the highest rank. His advent in business on his own account took place in 1895, and from its inception has proven a pronounced success. The business was started in a small way under the name of the "University Press," situated in the Burdick block, being subsequently enlarged and moved to the Y. M. C. A. building, from which time dates Mr. Lang's connection, when the name was changed to the Lang-Bireley Company. Their quarters with an increasing trade being found inadequate, the firm secured its present location at No. 311 West Second street, where its motto "Printing that attracts" as shown in the accompanying half-tone, has become literally as well as artistically indicative of all that is best in advanced printing and engraving.

Mr. Lang has been a regular subscriber to THE INLAND PRINTER since its inception, and credits much of his success to its teachings, a fact of which we are justly proud, because his work is in line with the principles advocated in these columns.

An atmosphere of beauty, with which utility is happily blended, is a marked feature of the Lang-Bireley establishment, not the least of which is its business office, said to be the finest of any printing concern in Southern California. The artistic efforts of Mr. Lang are ably seconded by those of his partner. Mr. Charles E. Bireley is twenty-five years of age, and a native of Indiana. By reason of training and an active experience in mercantile and banking pursuits — acquired during a residence extending over ten years in Los Angeles — he possesses a wide acquaintance, while his executive ability makes of him a successful business manager. The result is a stable and growing business that bids fair to develop in the production of "printing that attracts." As for the printing that distracts—well, the less said of it, probably, the better.



FRED S. LANG.





CHARLES E. BIRELEY.

OBITUARY.

ON December 19, 1897, at his residence in Chicago, in the forty-ninth year of his age, Washington Hesing, editor and proprietor of the *Staats Zeitung*, and ex-postmaster of Chicago.

MOSES P. HANDY.—Moses P. Handy, a newspaper man of national reputation, died at Atlanta, Georgia, January 8. His death was largely due to overexertion in connection with his work as Special Commissioner to the forthcoming Paris Exposition. Mr. Handy was a newspaper man of great personal force and ability, and his great beat on the Virginius affair for the New York *Tribune* showed what he could do of necessity. Major Handy was born in Warsaw, Benton County, Missouri, his father being a prominent Presbyterian clergyman. The family moved to Virginia when Major Handy was a child, and he was reared and educated there. When under age he entered the Confederate service, and served with gallantry in the closing months of the war. He was employed by the New York *Tribune* as special correspondent in the Cuban troubles in 1873, and won distinction by his report of the Virginius massacre. Later he became managing editor of the Philadelphia *Press*, and subsequently editor of the Philadelphia *Daily News*. He was one of the founders, and for many years the president of the Clover Club of Philadelphia. He moved to Chicago in 1893, to accept the post of Chief of the Bureau of Publicity and Promotion of the World's Columbian Exposition. At the close of the Fair he went to New York and engaged in literary work and newspaper correspondence for a year. He returned to Chicago as the editor of the *Times-Herald* in 1895, when the paper was purchased by H. H. Kohlsaat. Last year Major Handy was appointed by President McKinley as Special Commissioner to the Paris Exhibition, where he did valuable service.

CARLYLE'S SARCASM.

A small crowd of *litterateurs* and college men, among them Thomas Carlyle, were one evening discussing books and writers. An Oxonian expressed the opinion that books embracing the author's views and theories never amounted to much, especially those that were mainly theoretical. At this point Carlyle spoke up. "Young sir," he said, "once upon a time there was a man in France whose name was Rousseau, and he wrote a book which was filled with theories and opinions, and so on. And the young nobility and fops of the period said that the book was wind. But, young sir, it is an incident of history that their skins went to bind the second edition of that book."

THE EXHIBIT OF THE DETROIT CAMERA CLUB.

THE recent exhibition of the Detroit Camera Club brought together 300 or more specimens of the photographic art, embracing pictures from many well-known professional as well as amateur studios. Artists from New York, Philadelphia, Washington, St. Louis and Cleveland vied for honors with members of the local club, and from an artistic standpoint the Detroit Club scored a distinct success. The interest to the non-photographic spectator was enhanced by reason of the amateur and professional work hanging side by side, displaying to advantage the marked progress made by the amateur in recent years.

Classification was made on the basis of artistic merit, the line being drawn by the judges, Perry Ives, J. W. Gies and William B. Conely, artists of more than local repute. Those pictures held by them to be of such merit as to deserve the distinction, were called salon pictures, and were hung in a room so designated; the others were all put together in another room and described as "Class A." Sixty-three pictures out of the three hundred submitted were sent to the salon, of which forty-eight were by amateur artists. In the salon class one grand prize and six diplomas were awarded. John E. Dumont, of Rochester, New York, carried off the grand prize with a picture entitled "The Weeping Magdalene," a composition of great strength. The salon diplomas were won as follows, J. E. Watson, Detroit, a head entitled "Beatrice"; E. Donald Roberts, Detroit, whose work is familiar to readers of THE INLAND PRINTER, a figure entitled "Zenobia, Queen of Palmyra"; Clarence H. White, of Newark, Ohio, a landscape entitled "Along the Old Canal"; Emile V. Clarkson, of Potsdam, New York, a marine, "The Ocean"; Mathilde Weil, Philadelphia, "The Magic Crystal," a child with a bauble.

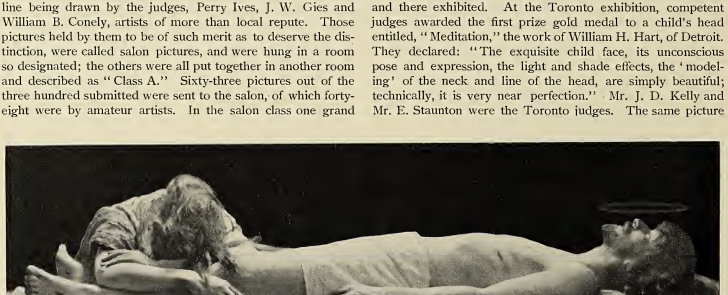
Winners of diplomas in Class A, were: Albert J. Le Breton, Washington, D. C.; Harry Coutant, New York; Mrs. Claude Gatch, Salem, Oregon; William Archibald, Newark, New Jersey; A. D. Noble, Jr., O'Brien Atkinson, Mrs. George O. Pratt and Fred S. Hodge, Detroit. Honorable mention was accorded numerous others.

The exhibit demonstrated the fact that the amateur is rapidly passing the "baby and back yard" type of the art which distinguished him in days of yore. An inventory of the 275 accurately listed amateur specimens showed 150 landscapes, 8 animals, 80 compositions, 37 portraits. This indicates that more than half the pictures were land and water scenes. Pictures of Belle Isle and Cass Park, dear to the heart of the Detroit amateur, abounded. On the other hand, the 19 prizes of various sorts were distributed as follows: Landscapes, 8; animals, 1; compositions, 10. Thus, while the landscapes composed about sixty-five per cent of the pictures, not over forty per cent of the prizes went that way, while the composition pictures, comprising but twenty-five per cent of the collection, were awarded fifty per cent of the prizes.

The judges evinced a disposition to favor gray and foggy tones, in which obscurity played an important part.

The grand prize picture had no background and came in for a deal of severe criticism by both artists and photographers, many calling it a monstrosity.

It has been frequently asserted that there are no canons by which the art of photography may be accurately judged, and the Detroit exhibition bears out the assertion. Many of the pictures shown were immediately afterward shipped to Toronto and there exhibited. At the Toronto exhibition, competent judges awarded the first prize gold medal to a child's head entitled, "Meditation," the work of William H. Hart, of Detroit. They declared: "The exquisite child face, its unconscious pose and expression, the light and shade effects, the 'modeling' of the neck and line of the head, are simply beautiful; technically, it is very near perfection." Mr. J. D. Kelly and Mr. E. Staunton were the Toronto judges. The same picture was shown at the Detroit exhibit and escaped the comment of the judges entirely. THE INLAND PRINTER reproduces the disputed picture in this issue for the delectation of its critical readers.



Copyright, 1897, by John E. Dumont.

THE WEEPING MAGDALENE.
(From life.)
Grand prize, Detroit Camera Club Exhibition, November, 1897.

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Office, 212 Monroe street, Chicago, marked "BYXBEE."

THE Syracuse (N. Y.) *News* has suspended twice since July 20.

A NEW paper, published at Buenos Ayres, is *La Industria Moderna*.

THE Amsterdam (N. Y.) *Herald* made its first appearance on December 4.

THE Christmas issue of *Facts*, Colorado Springs, Colorado, contained some fine colorwork.

THE St. Mary's (Ont.) *Journal* sent a neat booklet to its patrons and friends as a holiday greeting.

THE Christmas edition of the Mapleton (Minn.) *Enterprise* consisted of twelve six-column pages and cover, filled with interesting reading and well-displayed ads. A large number of

double-column heads, each including a cut of the author of the article following, were attractive features.

THE Bayonne (N. J.) *Record* used red, green and black inks to good effect on its Christmas issue.

THE receiver of the Newburg (N. Y.) *News* has been authorized by its creditors to continue its publication.

THE holiday edition of the Redwood *Gazette*, Redwood Falls, Minnesota, is worthy of special mention for its attractive ad. display.

STYLE CARDS FOR COUNTRY NEWSPAPERS.—A subscriber in Iowa desires a copy of a style card suitable for a large country newspaper.

THE Utah *Editor and Printer*, official organ of the Utah Press Association, entered upon its second volume with the December issue.

THE *Progress Review*, of La Porte City, Iowa, has added to its plant a 4-horse-power gasoline engine, and shows other signs of prosperity.

THE Washington (Pa.) *Reporter*, in its issue of December 11, presented a very neat and attractive full-page ad. of its own, evidently set on the linotype.

MR. HARRY P. TABER is now editor-in-chief of the Sunday Buffalo *Enquirer*. The *Enquirer* has just put in a new Goss four-deck straight-line press for colorwork.

A NEW paper, the *Independent Advocate*, issued by William D. Vennable in the interest of the colored population, has made its appearance in Kansas City, Missouri.

THE *Semi-Weekly Enterprise*, of Cambridge Springs, Pennsylvania, issued a profusely illustrated souvenir business edition at the holiday season that had many meritorious features.

ON December 10 the New York *World* put a new rate card into effect. It has abolished all extras for cuts, display type, borders and broken column rules, and the flat line rate prevails.

THE holiday edition of the *Yellow Book*, published by Howard, Ainslee & Company, New York, was enlarged and filled with interesting Christmas stories. Its typographical appearance was pleasing and quite up to its usual high standard.



Copyright, 1897, by Wm. H. Hart.

MEDITATION.

Gold medal at Toronto Photographic Exhibition.



Copyright, 1897, by J. E. Watson.

BEATRICE.

THE Christmas edition of the Ogle County *Press*, published at Polo, Illinois, was composed of eighteen pages, printed on a good quality of green paper, and was in every way a creditable issue.

THE Christmas issue of the South Bend (Ind.) *Tribune* contained much matter of a historical nature, fully and nicely illustrated. The twenty-four pages were inclosed in a neat cover.

THE *Piscataquis Observer*, of Dover, Maine, issued a woman's edition at holiday time that was in every way commendable. Among its many departments was a "Men's Page."

THE Columbia (Mo.) *Herald* offered prizes for the best letters to Santa Claus. It required about eight six-column pages of solid nonpareil to contain the efforts of the many contestants.

PUBLISHERS sending newspapers or magazines for criticism, should make a note of the date of the particular paper forwarded, so that they will be able to look up the improvements suggested.

THE *Bulletin*, Philadelphia, is the only 1-cent evening paper in that city having the Associated Press dispatches. It is a thoroughly live paper and its circulation is large and rapidly increasing.

THE Gardner (Mass.) *News* celebrated Christmas by issuing an "illustrated edition." It was a meritorious production, the fine presswork on the many half-tone cuts being particularly noticeable.

THE Los Angeles (Cal.) *Herald* has a new home and on December 9 invited its friends to inspect it. No effort has been spared to make each of its several departments complete for all possible requirements.

THE supplement to the Sterling (Ill.) *Standard*, of December 17, was an exceptionally fine piece of work. Besides the

many nicely printed half-tone reproductions of public buildings, there appeared nearly 200 single-column cuts of Sterling's prominent men.

Amsterdam, New York, has a new daily — the *Herald*. The initial number is well filled with city and county news. A column of short local items, with side-heads in Jenson italic, makes a good appearance.

The New York Sun Printing and Publishing Company has brought suit against the Associated Press for $225,900 damages under the act "to protect trade and commerce against unlawful restraints and monopolies."

Number 3 of *Once a Year*, issued as frequently as its name indicates, in the interest of the Milwaukee Press Club, has made its appearance. It is a model of typographic neatness, and a bright publication in every respect.

H. H. Nelson, business manager of the New York *News*, has been appointed supervisor of the *City Record*, a daily publication containing the municipal advertising of New York. The position is said to pay $12,000 a year.

Among the monthly publications before me this month, *Pluck* is in the first rank for typographical excellence. It is published at Lancaster, Pennsylvania, and is devoted to amateur cycling, photography, printing, and advance in art.

Miss Ella V. Baines, the "Woman Florist," as she advertises herself, publishes at Springfield, Ohio, a monthly journal devoted to floriculture entitled *How to Grow Flowers*. It is an unpretentious paper containing many articles of interest.

The Beardstown (Ill.) *News* published a sixteen-page edition at Christmas time. It has just completed an interesting and successful contest in which it offered prizes to the business houses of Beardstown for the best three decorated windows.

J. A. Everitt, who for fifteen years previous to 1892 was publisher of the *Agricultural Epitomist*, at Indianapolis, Indiana, has started a new magazine at the same place, entitled *Up-to-Date Farming and Gardening*. Fifty thousand copies of the January number were issued.

The *Nebraska Farmer*, published at Lincoln, Nebraska, for the last twenty-two years by H. E. and A. B. Heath, and the *Cultivator*, of Omaha, since 1869, published by Hugh F. McIntosh, have consolidated and will publish the *Nebraska Farmer* from Omaha hereafter.

Among floral papers recently received is the *Weekly Florists' Review*. It is of octavo size and contains about seventy-two pages of closely printed matter and illustrative cuts. Typographically the paper is attractive, the advertisements especially showing good taste in composition.

The Portsmouth (Ohio) *Tribune*, established in 1836, and Republican in politics since the birth of the party, was recently placed in the hands of a receiver, and has been purchased by D. P. W. Eyler, of West Union, and R. H. Stephenson, of Manchester, who will change it to a Democratic paper.

The Madison (Neb.) *Chronicle* celebrated the twenty-fifth anniversary of its birth by publishing an illustrated supplement, printed on calendered paper and containing more than sixty half-tones. The presswork on the latter is good. I am unable to discover, after a careful search of its columns, whether the *Chronicle* is a daily or weekly.

J. Knox Hall, editor of the Afton (Iowa) *Star-Enterprise*, writes: "We inclose you four of our twelve-page holiday number. We think it a credit to Afton, which is a town of less than 1,500." The presswork on the four pages received is good. The general appearance is also commendable, but the make-up of plate matter could have been improved.

The Red Bank (N. J.) *Register* now occupies a building of its own, put up expressly for its use. The *Register* is a very neat weekly, and is unusually well filled with news. Since its first issue, nearly twenty years ago, it has made it a practice to have a certain place in the paper for each class of news, so that persons interested in any particular department could turn to it at once. This is one of the things that has undoubtedly helped to make the *Register* a desirable visitor in the home. The ads. are all well balanced and attractive.

Barrie (Ont.) *Gazette:* In both the copies sent me I notice the same fault — poor distribution of ink. The running title is either filled up or needs resetting. Your paper has an excellent supply of news and other interesting matter, but it could be improved in the make-up by more careful grading of both short items and headed articles. Ad. display is fair.

The Lexington (Ill.) *Unit* issued a novel edition as a Christmas number. It consisted of four pages each of green, white, pink and yellow paper. A postal card was sent to numberless former residents of Lexington, announcing the issuance of a "Postal Reunion *Unit*," and requesting some message of greeting for publication. The responses were



Photo by Charles E. Emery.

"Jack the Detective."

numerous and must have proved interesting to many former acquaintances. The publisher says it was a great "ad. puller," and that many new subscriptions are coming in as a result.

Knight-Errant, Buckhannon, West Virginia: There is too much margin on your paper — one-half inch less on the side, and one-quarter inch off top and bottom would give it better proportion. You should put a line underneath the cuts on the first page as a clue to their identity. Everything else about the *Knight-Errant* shows good taste. The ads. are excellent.

Biloxi (Miss.) *Review:* Ad. display and make-up are good. The general appearance of your paper would be improved by a little more impression, particularly on the editorial page. The third line of the display heads is altogether too black. I do not see any letter in your ads. that could be substituted — a lighter-faced gothic, of the same body, would be just the thing.

Stewardson (Ill.) *Clipper:* Make-up and ad. display are good, but the work is marred by the cheap quality of paper used. Have you tried working it without wetting? You have

a good supply of local news which could be improved by taking out all those paid items and putting them under the heading on the fourth page, "Wise Words and Advertisements."

In the February number, mention was made of the sale of the Syracuse (N. Y.) *Courier* to John F. Nash, for $1,500. The purchase price included a $16,000 mortgage, making a total of $17,500. Mr. Nash has since bought out his only Democratic competitor, the *News*, and discontinued it, thus leaving the *Courier* in an advantageous position that cannot fail to be of material benefit.

Caldwell (Iowa) *Record:* A neat paper in every respect. In making up short-headed articles it is better to put the longest first, thus reversing the order followed in grading short items. The ad. display is very good. When you have occasion to set display as you did "Ward & Walrodt," and "Do You Want a Bargain? Then Read This," put more space between the lines.

The Huntsville penitentiary, Huntsville, Texas, is represented in the newspaper field by the *Prison Bulletin*, a semi-monthly, the initial number of which appeared on December 1. It bears the appropriate motto, "It is never too late to mend," and is under the supervision of J. G. Smither, the assistant superintendent in charge of the penitentiary, and is edited and published by the Prison Bulletin Club.

The Publishers Association of New York City recently adopted the following: "*Resolved*, That no paper in this organization give an advertisement to programmes, church-fair papers or any other form of newspaper donation, directly or indirectly, or buy tickets or give a donation to any mutual benefit society of merchants or their employes, police, firemen, telegraph or American District Messenger organization or trades unions."

The *Union Monitor*, of Brownsville, Pennsylvania, issued a creditable anniversary edition on December 3, when it entered upon its ninth year. The *Monitor* is a five-column, eight-page paper and is printed, one page at a time, upon the same job press which was used to print the first issue. The editor, J. E. McKenney, gives an interesting account of the starting of his paper, and tells how this press was secured without a cent of money.

The following specimen of pioneer journalism is furnished by a subscriber in a clipping from the Bemidji (Minn.) *Pioneer:* "That portion of the State of Minnesota which lies north of the south line of Stearns County pays one-fourth of the taxes of the State, and what does it get in return? There is only one word in the English language dirty enough to express what it gets. And Bob Dunn is a chieftain in the band that shovels it out to us."

In the October number of The Inland Printer I suggested a few improvements in the Delavan (Wis.) *Republican*. A recent issue shows that the suggestions there made have been adopted. I have searched its columns carefully, but am unable to discover a single weak point — not even a space mars its clean pages. The excellent work of the pressman adds much to the effectiveness of the efforts of compositors, ad. man and make-up.

A new monthly, designed to supplement rather than compete with the daily paper, is the *Pocket*, published at Evansville, Indiana, and printed by the Keller Printing & Publishing Company. It speaks well for the ability of this concern to do good work. The title of the December issue was a very dainty piece of work in four printings. A gilt star in the corner, and green holly, with red berries, entwined around "The Pocket," which was printed in black.

M. B. De la Bere, proprietor of the Sheldon (N. D.) *Progress*, writes: "I am forwarding you a copy of our Christmas number for criticism. One printer does all the work on the paper and the job work. I write the editorials and pull the Washington hand press." Everything about the *Progress* indicates that the editor and his assistants are "hustlers." The news columns are filled with bright, crisp items, and the printer sets ten columns of matter and many attractive ads.

John E. Clarey, editor of the *Saturday Review*, Des Moines, Iowa, announces the discontinuance of his paper and his retirement from the journalistic field. The *Review* will be greatly missed, as Editor Clarey was always a hard and fearless fighter in the interests of the public. It is hoped that he will soon regain his lost health, to which cause is assigned his retirement, and that success will attend him in the wider field which he enters, that of a literary publication, *Illustrated Iowa*.

Hastings (Mich.) *Journal:* In the number of news items under county correspondence your paper is unexcelled, and in very few cases is it equaled. If the items were graded, with a lead between, they would look much better; it will pay you to do this. Aside from this the make-up is good, as is also the ad. display. In capitalizing words in lower-case heads it is a good rule to "put up" verbs and the last word in a head. If this plan had been followed, that line on the editorial page would have appeared "The Mask Is Off," instead of "The Mask is off."

Among the many special issues that are deserving of particular mention for their creditable appearance are the Wabash (Ind.) *Times*' "Board of Trade Edition," the Arizona *Bulletin's* (Solomonville, Ariz.) "Holiday Trade Edition," the Bloomington (Ill.) *Sunday Eye's* "Souvenir Edition," Nobles County *Democrat's* (Adrian, Minn.) "Christmas Number," and the Christmas issues of the *Enquirer*, Virginia, Ill.; *Events*, Milwaukee, Wis.; *Furniture Journal*, Rockford, Ill.; *Weekly Record*, Middlesboro, Ky., and *Our Companion*, Cincinnati, Ohio.

The Rockford (Ill.) *Register-Gazette's* Christmas edition comprised twenty-four seven-column pages and cover, and was devoted to the children. There were many pleasing cuts of child-life, and much interesting reading matter about children, and also much that would be interesting to them. A collection of photographs of Rockford's little ones was made, and 1,386 faces were grouped on the first page of the cover, printed in brown ink and making a striking appearance. The edition was remarkably well filled with advertising, and must have proved a very profitable issue.

The Los Angeles (Cal.) *Times* recently installed a new press, built expressly for it by R. Hoe & Company, which, in addition to printing the regular edition at 48,000 per hour, is capable of turning out magazines with pages one-half the size of the newspaper pages, twelve, sixteen, twenty, twenty-four, or twenty-eight pages, and with a four-page cover of colored paper, the cover pages being each printed in different colored inks; these magazines being folded to page size, bound with wire staples, counted in parcels, and delivered at a running speed of 24,000 per hour.

Nebraska *Signal*, Geneva: There is little about the *Signal* to criticise. It presents a very pleasing appearance. In continuing correspondence from the first page to the eighth, let the conclusion of an item come to the bottom of the first. In the continued story, make a special effort to divide at the end of a chapter, and, above all, do not split a sentence. The amount of local news and correspondence is far above the average weekly, but your plan of running paid readers among these items without any distinguishing mark is a poor one. The special issue of December 3 was very creditable.

The Progressive Thought Company, of Gallatin, Missouri, publishers of the *Good Citizen*, writes: "We send you a few copies of our paper, with the hope that you will express your opinion on it. *We* think we have a nice paper — what do you think?" I can but concur with your opinion. The *Good Citizen* shows careful and thoughtful work. Jenson, Jenson Italic, and Pisa, together with well-chosen borders, are used extensively in the ads. with good effect. Ornamentation is



THE LOVE LETTER.

Half-tone by
ELECTRIC CITY ENGRAVING CO.,
507 Washington street,
Buffalo, N. Y.

used to the limit, but has not exceeded it. In the continuation of articles on the last page, the line "Continued from first page" should not be omitted.

HOMER (Mich.) *Vidette:* I find only one fault, and that is so out of keeping with the care shown in the make-up of the balance of your paper that it is doubly conspicuous. That last item at the bottom of a column of plate in your supplement went in all but the credit, so you cut the latter off and put it at the top of the next column. You would not have done this if you had been handling type, and you should take just as much care in handling plate. Grade your plate articles — don't be afraid to use the saw. The *Vidette* has a plentiful supply of local news and correspondence, ad. display and presswork are good, and it is, with the exception noted, in every way commendable.

NEW YORK *Life* publishes a bright description of "The New Journalism":

Sixty-nine pages of rubbish,
Twenty-two pages of rot,
Forty-six pages of scandal vile,
Served to us piping hot.

Seventeen hundred pictures —
Death, disease and despair —
Lies and fakes, and fakes and lies
Stuck in 'most everywhere.

Thirty-four sad comic pages,
Printed in reds, greens, and blues;
Thousands of items we don't care to read,
But only two columns of news.

Kensington Keystone, New Kensington, Pennsylvania: A very creditable publication. Presswork and make-up are excellent. I have never seen plate matter handled better — I was convinced only after careful scrutiny that the stories had not been reset. The ad. display in a few instances could be improved. In the ad. of Porter, Adams & Company, "The Best Gift for Christmas" should have been made a little larger, and the articles slightly smaller. The same criticism applies to the upper part of the ad. of Mendel Brothers. In Bloser's ad. you have tried to display too much. One or two words less in the second and fourth parts of the display heads on the first page would have added to their appearance.

FOR a breezy, bright and brainy paper on newspaperdom commend us to the *Michigan Bulletin*, official paper of the Michigan Press Association, edited by B. J. Lowrey at Howard City, Michigan. Conspicuous in its editorials is the perspicuity and frankness with which it treats everything that pertains to its field — that is the Michigan Press. Editor Lowrey does not waste words or space in mincing matters, but gives all the news that's worth telling, bestows praise where it is deserved and throws in enough spice to make his paragraphs savory. The cover of the Christmas number, which was of yellow enamel stock, was printed in dark red with silver lettering, making a particularly refined and pleasing effect in colors.

MIDDLESBORO (Ky.) *News:* "A local weekly." This line follows the title — not as a motto, but by way of explanation, and these three words contain a fund of information that many papers fail to impart. A *local* weekly it certainly is, for there can be very little news in Middlesboro that is not covered in its columns. The presswork and make-up are good, but I do not admire Elzevir as a body letter. The ads. are well displayed. The one of Underhill was a difficult one and the plan of layout is excellent. Twelve-point should have been used for the articles enumerated, a lead more between the lines, and the balance of space top and bottom. A nonpareil more space between the rules surrounding the panels and border would also have improved the ad.

IF editors of country weeklies would devote as much thought to the expressing of an editorial opinion on local matters as they do to national occurrences, it would be more to their profit. Many weeklies fill a column or more with the latter, but not a single local comment is made. In every town, not a week passes but what local matters of more or less importance are being discussed, and the least of these is of more interest to the reader of a country weekly than are national questions. When a matter is being discussed, have an opinion and don't be afraid to express it, and stick to it. Have no fear of political or other cliques. Those that agree with your opinion will think more of you for expressing it, and so will the other fellows, and all will buy your paper to read what you have to say.

A MOST complete and concise list of rules for correspondents has just been published by W. H. Titus, of Ellsworth, Maine, and is entitled "The Newspaper Correspondent." It is designed for distribution by publishers of weekly and small daily papers, and would be especially helpful to those writers who have no knowledge of the technic of newspaper-making, as it gives them just enough insight into the inner working of a newspaper office to interest and assist them in their work. The opening "Word to Correspondents" brings the editor and correspondent at once to terms of friendly understanding. With each rule that might not be readily understood, a reason is given, and this reason serves a double purpose by clinching the nail after it has been driven home. Publishers could not do better than place it in the hands of each of their correspondents. Mr. Titus furnishes sample copies for 10 cents.

I HAVE received a copy of the Christmas number of the *Weekly Press*, published by the Christchurch Press Company, Christchurch, New Zealand. It consists of forty large pages and supplement, with a lithographed cover of handsome and appropriate design. The number contains an exhaustive, highly interesting and fully illustrated description of "Mount Cook and Its Glaciers," and "The West Coast Road." The photographs for the latter were taken especially for the *Weekly Press*, and all are excellent specimens of the photographer's, engraver's and printer's arts. The supplement is an original picture of up-country New Zealand, entitled "The Swaggers," printed in colors. The whole of the work, including the drawing of cover and supplement, was done on the Press Company's premises, and the entire publication demonstrates that New Zealand can turn out printing fully equal to anything produced in the United States.

THE *Saturday Review*, a weekly society newspaper published at Des Moines, Iowa, closed its career under that name with the Christmas edition. Its supplement, entitled "A Christmas Book of Iowa Babies," represents an abundance of little folks who competed for and many of whom won prizes in the *Review's* baby contest during the past summer. The idea was a happy one and undoubtedly pleased its many readers. The judges in the contest were H. H. Kohlsaat, Luther Laflin Mills, Mrs. Eugene Field and Sol Smith Russell, who, as they assert, "tremulously presented their unbiased choice, asking only protection wherein disappointed pets failed to capture a prize." Beginning with 1898, J. E. Clarey, the *Review's* late editor, launches *Illustrated Iowa*, a monthly magazine, which will be devoted to the interests of the great State of Iowa. It will be printed upon heavy enameled paper, and will be illustrated by the best of half-tones and engravings. We wish neighbor Clarey much prosperity and success in the new venture.

IN the January INLAND PRINTER reference was made to the unusual accomplishments of the *Carriage Monthly Daily*. The following letter, from Charles L. Rambo, with Ware Brothers-Ferkler Printing Company, Philadelphia, Pennsylvania, was received a few days too late for compliance with the request last month: "I send you a copy of the *Carriage Monthly*, upon which I should like to see criticism in your columns, as a regular publication and hustled out each month." There is nothing about the *Carriage Monthly* to indicate that it is "hustled out." Everything in its thirty-five pages of reading and ninety-four pages of advertising indicates deliberate judgment and unusual skill. Very few borders are used, but

there is not an unattractive ad. in the entire publication. The presswork is above criticism. Hardly a page without cuts, some with as many as fifteen, and yet all are nicely printed. The November number contained six full-page half-tone reproductions of convention exhibits. The *Carriage Monthly* reflects great credit upon the house of Ware Brothers and its employes.

Canadian Churchman, Toronto, Canada: Everything about your publication indicates careful work in the mechanical department. The ad. of John Kay, Son & Company, is among



your best. It has one fault, and it is such a common one among other publications that I reproduce the ad. here for the benefit of all. There is no reason for the prominent display of the last figures in the price list—both require equal prominence with the articles advertised. In the first item, "Moorish Taborets," "$5.00" and "$25.00" should have been put in the 6-point full face. Some advertisers demand figures all out of proportion to the balance of the display, but in the absence of special instructions it is more consistent to follow the plan here outlined.

Arkansas Valley Democrat, Arkansas City, Kansas: There is room for improvement in the make-up of the *Democrat*. You do not pay enough attention to minor details—there are both old style and roman figures in your date line, and punctuation in this line is wrong, letters have been pulled from the Chicago Store ad. and not returned, and the grading of local items has not been carefully carried out. The first page of the issue before me (December 10) could have been greatly improved if the items with single heads had been put after the "Emmett Dalton" article, longest first, and a "Local News" line at the top of the next column with all the short items carefully graded beneath, with two leads instead of the brass dashes between. There are so many different faces of these dashes that they look very bad. The best course to adopt would be to get these all together, send them to your type founder, and exchange for enough neat dashes to use between the headed articles only. There are a number of standing readers that should be reset. Give these little matters attention, then send me another copy of the *Democrat*, and I am certain there will be little to criticise. The ad. display is good.

HINSDALE (Ill.) *Doings:* A well-printed, neat and newsy paper. Use a little more time grading short items. The weakest point in your publication is the ad. display, although many show good taste. I will only refer to the second page. The ad. of J. H. Dempster could have been improved by indenting one em "You should get your nursery stock from us." H. G. Prouty & Company's ad. is excellent, and that of N. Jefferson nearly as good. The Beaver Line shows poor judgment. The only lines that should have been displayed were "To Europe, $37," and "Chicago to Liverpool, first cabin, $52.50." In the ad. of William McGee the body type is too large. Beginning with "and a dozen others," the balance, excepting the name, should have been set in roman, thus bringing into more prominence the perfumes enumerated. The best ads., in which no fault can be found, are your own—The Merrill Printing Company. This is a common practice, and I have wondered many times why publishers, almost without exception, follow it. There is nothing wrong in setting your own ads. in the best possible manner, but the failure to follow the same course with the others is not commendable, and is poor policy from a business standpoint.

THE Atlanta (Ga.) *Journal* enjoys the distinction of having a remarkable circulation for the size of the city in which it is located. Atlanta has a population of 75,000, while the *Journal* circulates nearly 25,000 copies. Knowing that the readers of THE INLAND PRINTER would be interested, I requested Mr. H. H. Cabaniss, the manager, to tell me to what he accredited the success of the *Journal*. He has very kindly responded in the very complete description which is given in full below:

I have held your letter of December 10 because I am really at a loss how to give you the information desired.

I appreciate very highly your compliments concerning the circulation of the Atlanta *Journal*. It is true that we have a circulation of nearly 25,000, and when it is considered that the white population will not number much, if any, over 65,000, the circulation of the *Journal* may be considered as rather extraordinary.

Answering your question, however, I will state that the management of the *Journal* has endeavored first and foremost to make a good local newspaper. It is printed in the daytime and circulated in the afternoon. We endeavor to get all of the local happenings of the day, and we have spent a great deal of money in employing the brightest young men to be had to work as local reporters. And we endeavor to get all of the outside news. The *Journal* is perhaps the only afternoon paper in the South using full leased wire service every day, and no event of importance has yet escaped us. We have endeavored always to be truthful, fearless and honest. The reporters of the *Journal* are instructed and urged to give the truth about happenings which they write up, and it is our custom to write and print the news without fear, favor or affection for high or low degree.

The *Journal* is placed in reach of the residents of Atlanta by means of our carrier system. We have a superintendent of city circulation who has arranged the entire city into districts and routes, and a young white boy is in charge of each one of these routes. He delivers the paper promptly and faithfully every day to his subscribers. He visits them on Saturday morning, and collects 10 cents for the week's subscription. This places the paper within the reach of the humblest reader, and when it is known that a family can be supplied with a bright, newsy, gossipy paper for the trifling sum of 10 cents, paid every Saturday morning, you may be sure they all want it, and from the palaces on the fashionable residence streets to the humble cottage of the workingman, the *Journal* can be found, and is read every day. We have same routes and districts in nearly all of the towns and cities of Georgia and adjoining States. The greater portion of our circulation, perhaps three-fourths of it, in Atlanta and outside, is delivered by carrier boys.

In addition to this, there is a large army of newsboys, white and black, who clamor for the paper every day, and sell from 3,000 to 4,000 copies. The paper is sold by them for 2 cents every day except Saturday, and on that day the price is 5 cents.

You may understand that in carrying out all of our plans, our young men are efficient, polite and painstaking, and no one ever gets from a *Journal* employe a rough response to a civil question.

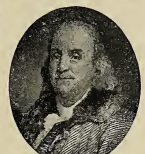
Mr. Cabaniss' letter bears out what I have repeatedly advocated in these columns: News first, subscriptions second; and the *Journal*, with these two in abundance, no doubt has little difficulty in securing advertising.

GREENVILLE (Tex.) *Messenger:* Your paper is in many respects above the average weekly. More prominent article headings and a small amount expended in modern borders would greatly improve its appearance. There is no mistaking the fact that great care is taken in the typographical construction of your ads., and I believe the attention and time devoted to them is profitably employed. From an artistic point of view, however, they are not beautiful. There is too much ornamentation. Do not be afraid to leave white space occasionally. I will point out a few places, in the issue of December 3, where this would have been better. In W. M. McBride's ad., the ornaments on either end of the first two lines could

have been dispensed with; also the ornamental piece at the bottom, opposite the name. The seven crosses in the ad. of G. R. Ellis & Company, and the four in that of Shade Shields, do not improve them. The ornamentation at top and bottom of the latter ad., also that (within the panels) in the one of Kenny & Williams could have been profitably omitted. Nearly every ad. in your paper, and particularly the last two mentioned, shows original and commendable ideas, and would, but for the tendency described, be models of typographic display.

FRANKLIN ANNIVERSARY CELEBRATIONS.

THE anniversary of Benjamin Franklin's birthday was celebrated in numbers of cities on January 17, nearly all printers' associations doing honor to their patron saint in one way or another on that date. At the time THE INLAND PRINTER goes to press it is impossible to get reports from all points, but two events in Chicago deserve mention. One was a banquet and ball by the Old-Time Printers' Association at the Sherman House, and the other the eleventh annual banquet of the Chicago Typothetæ, at the Athletic Club.



Nearly three hundred Old-Timers and their friends were present at the banquet and dance at the Sherman House, the celebration being one of the largest and most successful of any that have been held. Alderman Conrad Kahler was chairman of the evening. Francis W. Walker responded to the toast "Benjamin Franklin; Printer, Patriot and Philosopher." Col. N. A. Reed told of men grown gray in the profession who are now far up on the ladder of success. Mayor Harrison was to have talked of Chicago, its past, present, and of the good things in store for the city, but instead related some of his experiences with old-time printers. A. Waldorf Fanning stirred the company with a patriotic song. Dancing closed the event with gaiety and merriment. Among those present were the following:

Mayor Carter H. Harrison, Rev. and Mrs. John Rusk, Col. D. J. Hines, Hon. F. W. Walker and lady, Col. and Mrs. N. A. Reed, Mr. and Mrs. M. L. Crawford. Messrs. and Mesdames A. F. Portman, William T. Maypole, D. T. Brock, Fred V. Johnson, P. J. Cahill, W. H. Hawes, Charles N. Trivess, W. H. Mather, Charles B. Lahan, A. V. Eilert, John Anderson, M. N. Gaul, J. O. Seibert, M. N. Barnhart, Charles R. Murray, Samuel Rastall, D. B. Pyne, J. A. Bond, Charles N. Bond, Adolph Pike, Samuel E. Pinta, J. C. Snow, R. U. Carrothers, E. R. Wright, William Mill, A. C. Goldsmith, Jere Cummins, J. P. Keefe, Robert Miehle, Joseph Carolan, Philip L. Barker, A. L. Fyfe, W. S. McClevey, John Gordon, William H. Nicholson, James L. Lee, J. P. Schneider, Thomas H. Faulkner, William C. Hollister, G. W. Perkins, M. H. Madden, F. R. Coles, C. M. Stokes, Frank A. Kearns, W. J. Hack, Henry Scheideman, Frederick K. Tracy, R. M. Figg, E. G. Westlake, M. J. Carroll, John Miehle, Jr., John T. Lynch, Walter A. Lantz, F. A. Browne, Charles Deacon, W. J. Powers, J. J. Anaheim, Otto Schroeder, John A. McEvoy, Harry H. Flinn; Mesdames James H. King, A. W. Irwin, George L. Cornell, Charles S. Brown, L. C. Dicker, M. B. Capner, L. S. White, Ida Higanbotham, G. Ripley Smith, M. J. Wilson, L. C. Kruegner; Misses Estelle Burkett, Mattie F. Leudabarker, Daisy Ruth Carroll, Annie King, Mildred King, Ethel Dickinson, Louise E. Schock, Blanche Rastall, Teresa Boggs, Gwendolyn Phyllips, Josephine Eldridge, E. S. Pigott, Ruth Rastall, Minnie Compton, Annie Fanning, Henriette Gilsdorff, Lillian M. Thanas, Margaret O'Mara, Ella C. Sullivan, Louise O'Mara, Nellie Fitzgerald, Flora Helm, M. A. Seggerson, Jessie J. Leslie, Ruth Lee, Elsie Aldrich, Nellie Heaslip, Agnes L. Casion, Hester Pollock, Maie Langley, Lottie A. Houston, Retta May Newbold, Ida Lloyd, Maggie Laing, Harriet Newton, Agnes C. Mill, N. Blanche Lenington, Nellie Kennedy; Messrs. Charles M. Moore, Garrett Burns, A. H. McLaughlin, John J. Anderson, William F. Knackstedt, C. F. Sheldon, H. S. Streat, J. J. Schock, Emery Erickson, A. McCutcheon, Charles W. King, James H. King, A. F. Halverson, A. D. Newbold, Cyrus B. Langley, J. H. McConnell, F. Barnard, P. S. Costello, Malcolm J. Willett, W. L. Whitmarsh, R. H. Westlake, T. S. Gillett, Thomas Carroll, L. E. Finer, James C. Hutchins, H. R. Thomas, W. R. Cahill, Edward A. Tracy, P. J. Weldon, Frank M. Carroll, Charles C. Capner, John Kahler, Charles D. Langley, A. G. Sullivan, John Sullivan, Percy Sullivan, Joseph Joyce, Charles A. Billings, Charles O. Duwenick, John Mangan, C. R. Craig, A. A. McEwen, P. L. Barker, Frank L. Murphy, Robert White, John H. Quadland, Joseph C. Larson, Raymond E. Parker, George R. Smith, C. P. Knill, R. H. Carrothers Charles Hopewell, George L. Cornell, H. B. Meyers, George D. Armstroug, Francis W. Walker, A. H. Brown, Michael Kearns, John T. Fanning, John Moncue, William Pigott, John C. Harding, F. M. Powell, Hector C. Lenington, William Kennedy, Harry Kennedy.

At the Athletic Club, William Johnston, president of the local typothetæ, presented Col. Henry L. Turner as the toastmaster for the evening. Most happily did the colonel dwell on "The Perversities of Worldly Success." Thomas Knapp, the local secretary, and N. L. Burdick, president of the United Typothetæ of America, took up themes touching the organization. Jenkin Lloyd Jones and William Prentiss followed with words full of meaning and wit. W. L. Visscher, former Alderman William Kent, Harry Freeman and Hoyt King filled this part of the programme, while George E. Cole toasted "Better Government for Chicago." "Fraternity" was the signal for a happy speech from W. H. French along toward the end of the list. Never before had the organization gathered so many interesting and brilliant men to celebrate the natal day of their hero. Moses P. Handy's memory was eulogized. Mr. Knapp proposed that a monument be erected in honor of Charles E. Leonard, whom—now that he is dead—the Chicago Typothetæ calls its Franklin, and speedy action will no doubt be taken. Among those present were:

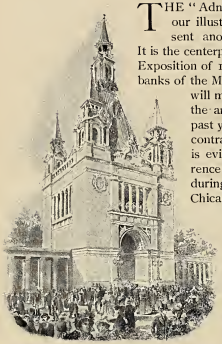
W. L. Visscher, William Johnston, George E. Cole, H. L. Turner, J. C. Smith, Jr., Gustav Zeese, J. H. Behrens, Garrett Burns, William Prentiss, Jenkin L. Jones, Hoyt King, A. H. Dwight, Walter Simonson, W. E. Dwight, G. H. Barnard, S. R. Carter, Jarvis Blume, William Kent, N. L. Burdick, C. W. Rankin, W. T. Hodge, J. A. Wood, T. T. Carter, W. F. Hall, Thomas Knapp, W. H. French, C. J. Whipple, C. S. Brown, Franz Gindele, D. H. Christopher, J. I. Oswald, C. E. Temple, A. N. Marquis, E. B. Meyers, H. D. Find, C. F. Whitmarsh, O. B. Marsh, A. J. Hodge, J. A. Bockius, C. F. Blakely, W. C. Gillette, Frank Wright, George Catlin, W. Hennebery, James White, W. A. Grant, J. A. Abell, F. F. Kenworthy, W. P. Dunn, A. T. Hodge, W. B. Conkey, C. C. Marder, John Marder, J. W. Donohue, J. H. Douglas, Thomas Day, F. O. Climer, H. C. Lewis, Thomas Laurie, Toby Rubovits, J. M. H. Harnis, H. H. Latham, C. M. Staiger, R. R. Donnelley, G. M. Seaman, J. F. Butler, W. B. Leffingwell, H. Bronson, J. C. Ryan, C. M. Moore, G. B. Arnold, T. A. Read, G. W. Gould, C. D. Tillo, A. M. Barnhart, T. C. Birmingham, A. H. McLaughlin, E. C. Latham, Warren Barnhart, Richard Mosher, G. A. Strong, J. E. Thorndyke, F. J. Campbell.



Photo by Steckel, Los Angeles, Cal.

MARGERY.

THE TRANS-MISSISSIPPI EXPOSITION.



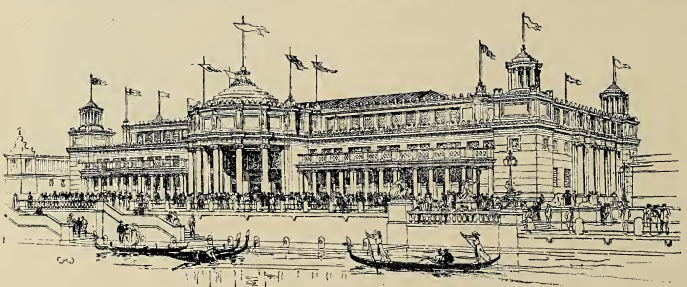
ADMINISTRATION ARCH.

THE "Administration Arch" shown in our illustration may be said to represent another milestone of progress. It is the centerpiece of the Trans-Mississippi Exposition of 1898 now materializing on the banks of the Missouri at Omaha, and which will measure our onward sweep in the arts of civilization during the past year. That the American has contracted the "exposition habit" is evident from the annual occurrence of these national festivals during the past four or five years. Chicago, San Francisco, Atlanta, Nashville—as the roll is called there is conjured up the dreamlike scenes, the artistic beauty, the concourse of every description of material thing and every variety of people—all of which have imparted such a tremendous stimulus to the advancement of the arts in recent years and to which the Trans-Mississippi Exposition is now to add its contribution. And yet around that Administration Arch will cluster many unique ideas that will lend a luster all their own. In the first place, it stands almost in the exact geographical center of the continent—a landmark as it were to the vastness of national domain. The Atlantic and Pacific shores are equidistant. The semi-tropical life of the Gulf countries and the vast tracts and mountain fastnesses of the British possessions are within equal reach. Here begin the great plains that slope up to the lofty peaks and plateaus of the Rockies. Close by this arch flows the longest branch of the "Father of Waters," bending far around to the north and insinuating itself into the cañons of the Yellowstone and tapping the rich belts of mineral in that distant El Dorado. Forty centuries ago it was the ancient Egyptians who built the templed city of Thebes on the banks of their Nile—the longest river of the Old World. Today all the nations of the earth are invited to come to the whilom wilderness of the buffalo and the Indian, and will find, erected to memorialize the culmination of art and of time, a city of palaces standing on the shores of the longest river of the New World, and in the center of a population that has multiplied threefold in the past twenty-five years, now numbering 20,000,000 inhabitants and covering a territory of 25,000,000 square miles—the great granary and mineral storehouse of the continent.

Elaborate preparations have been made to do the occasion honor and to maintain the lofty standards of past expositions. By June 1, 1898, the opening day, $2,000,000 will have been expended on the structures and landscape effects. The United States Congress has appropriated $200,000 alone for a fitting governmental building and display and the States of the Trans-Mississippi region individually have made liberal grants. The management of the Exposition is vested in a directory of fifty members with an executive committee of six department managers. Experts are in charge of all divisions of the different departments, so that the exhibits are to be provided for and handled on approved lines. The site is upon a 200-acre tract, that can be reached by a ten-minute ride on either steam or electric cars running northward along the bluffs of the river. The corner stone was laid last April with appropriate ceremonies, and the structures have been rapidly pushed toward completion under the skilled and experienced management of Dion Geraldine, Chief of Construction, who was the "Czar" of Jackson Park during the erection of the World's Columbian Exposition at Chicago.

After the sightseer passes through the "Arch of States," which is the main entrance at the south, a scene of architectural splendor at once greets his eye. A central lagoon spanned by massive bridges and the surrounding groups of beautiful buildings, brilliantly colored like a Pompeian city, with connecting colonnades, form the bare outlines of the picture. Directly opposite him, at the other end of a central broad bridge, rises the Administration Arch, with its lofty lantern spire, its heroic groups of ornamental statuary, and the open pillars through which come the strains of a melodious carillon of bells. To the right are the halls of Agriculture and Machinery; to the left the Palace of Mines. The Government building stands in stately dignity in an elevated position at the head of the water court, very appropriately representing the chief host at this international entertainment. A large water amphitheatre, 400 feet across, consisting of three basins in the shape of a trefoil, fronts the immediate approaches to this building and gives opportunity for spectacular fountain effects.

This "Alameda," or "Mirror," as it is called, is surrounded by a peristyle of double columns, forming a semicircle that opens out toward the water, imitating very closely the colonnade approaches to St. Peter's at Rome. By their convergence toward the west they give a false perspective that tends to magnify greatly the extent of water and open space beyond. Music pavilions, restaurants and other attractions will make the "Mirror" a favorite haunt. Pleasure boats, launches and gondolas, as well as swans and other water fowl, will add to



MANUFACTURES BUILDING.

the interest and help to beautify the lake. Here will occur the water festivities, swimming and diving displays, etc., which can be observed from the colonnades and from the steps of the Government building, whose noble proportions are reflected by the sheet of water lying before it. Equally striking attractions are to be found at the farther end of the Central Lagoon, particularly the electric water grottoes, the Blue Grotto of Capri and the Mammoth Cave, which can be seen only from a boat. Very striking effects of light and color will be dispersed from glittering rock crystal, and the grottoes will be tinted by many-colored electric globes placed under the water. The "Midway" features are all located on a separate site to the north of the main grounds. They will include, besides the usual cycloramas and native villages, an exact reproduction of the famous Cripple Creek mining camp to be inhabited by three hundred people. The most imposing affair, however, will be and intricate carving will be imitated to a nicety, and statuary of heroic size will surmount some of the main buildings. The imposing columns of the long colonnades, the beautiful porticos facing the main court, the bas-relief sculpture adorning the pediments of great buildings, and lions, couchant and rampant, surveying the main court from lofty pedestals, all wrought in staff, will contribute to the splendor of the completed architecture.

The Manufactures building, a cut of which is here given, will probably be visited most by our readers, because it is to house all of the displays made in the printing and allied trades. As will be discovered from the illustration it is in perfect harmony with other members of the architectural group to which it belongs. It is of the Greek Ionic order, but of heroic proportions. The main entrance is through a grand domed vestibule rising to a height of seventy-five feet. Over the doorway are



OFFICIAL BIRD'S-EYE VIEW OF THE TRANS-MISSISSIPPI AND INTERNATIONAL EXPOSITION.
Omaha, U. S. A., June to November, 1898.

"Sherman's Umbrella." This is a massive mechanical invention by which passengers are elevated to a height of 300 feet and revolved slowly within a circle whose diameter is 250 feet. At night the tower will be brilliantly illuminated by electricity, while from the apex a powerful searchlight will throw a stream of light that can be seen for a distance of one hundred miles.

Following down the south side of the Court, the first building to be reached after leaving the Government building is the "Spectatorium." This was the first structure erected. It will be used as an auditorium for concerts, congresses and gatherings of every kind, and for notable theatrical performances. This is next to the "Arch of States" where the visitor entered. The Art Galleries and the Manufactures building, on the other side of the Arch, complete the circuit, and with the colonnades, make a continuous promenade almost a mile in length. All of the buildings will be given the tint of old marble, the staff work being colored to produce this effect. Classic sculpture large panels to receive paintings emblematic of the exhibits within. Ionic colonnades form covered ways the entire length of the façade. From the balconies above an elevated view of the lagoon can be obtained. The corner towers are to serve electric lighting purposes. The building was designed by Mr. S. S. Beman, of Chicago, architect of the Mines and Mining building at the World's Fair of 1893. It is three hundred feet long and one hundred and forty feet wide, and is now well advanced in construction.

No doubt as the printer saunters down the long aisles of this building, lined with "lightning" presses and other moving machinery pertaining to his craft, he will muse upon what advances in his art this exposition has to record. And then there will arise before him visions of the perfected newspaper press that was the "astonisher" at the Centennial; or the new composing machinery at the Chicago Exposition by which could be set from 60,000 to 90,000 ems per hour, or the acme of

color lithography exhibted in all its stages from "start to finish" in the Puck building. What is there now for the crowds of interested spectators to gather around? Is it the new methods of color photography and engraving, is it the paper-feeding machine, is it the automatic justifying typesetter, is it the improved linotype, or the octuple press printing in many colors? These are inventions, which, though not all new today have in the past five years been radically changed themselves and at the same time have revolutionized the industry. No less new will be the specimens of art printing, showing as they will the influence of the recent revival of the solid types and artistic ornaments of the mediæval printers.

The trade will undoubtedly be present in full force to exhibit the merits of everything they handle from shooting sticks to fully equipped presses. The exposition is for them not simply an industrial museum. It is just what its name indicates—



Photo by E. C. Pratt, Batavia, Ill.

"Boots."

a "fair" where goods that are for sale are exposed to view. And no exposition would for one minute be successful that eliminated this feature. The trade, therefore, has a right to expect advantages and accommodation in the way of advertising and of the actual promotion of sales for material.

The printing trade cannot afford to neglect the opportunities afforded by the Omaha exposition. It means trade expansion and extension for all the coming years. The Trans-Mississippi States are large enough to be an empire by themselves. They have already developed a wonderful fertility of natural wealth, and out of this affluence is to blossom an artistic, intellectual and literary luxuriance that will tax increasingly the genius and skill of their handmaidens—the printing and graphic arts.

At the same time neither printer nor the printing trade gain any larger share of benefit than the general public itself. The public is, after all, surprisingly unacquainted with the methods by which are produced the materials of enlightenment—books and newspapers. A crowd can be seen at almost any hour of the day on a Chicago pavement in front of the store window through which is visible a huge new perfecting press in full operation printing the *Daily News* or *Record*. The public is amazed at the wonderful mechanism and the careful division of labor required to turn out with profit the printed matter of the day. It is eager to see the operations and processes by which rag paper, black ink and calf skin are metamorphosed into the handsome and sumptuous treasure of the library. The public ought to find all the ramifications of the art exhibited in the Manufactures building at the Trans-Mississippi Exposition.

The newspaper fraternity, and through it the world at large, have been kept thoroughly informed on the progress of arrangements as well as concerning the actual construction, through an active and efficient Department of Publicity and Promotion, of which Mr. E. Rosewater, formerly of the Omaha *Bee*, is manager. The prompt and comprehensive manner in which he has met every request for information has won for the Exposition the cordial coöperation of the newspaper world generally. Mr. Rosewater informs THE INLAND PRINTER that special courtesies will be extended to the Press by his department during the Exposition period, and that every provision will be made for the convenience and accommodation of its representatives.

WITH THE BOOKS AND THEIR MAKERS.

CONDUCTED BY HARRY P. TABER.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. It is proposed, also, to give particular attention to the mechanical construction of current publications, and publishers are invited to co-operate in this matter. Designs for title-pages, book-covers and proofs of drawings will be reviewed carefully, and when of sufficient importance, they will be reproduced in these columns. It is especially desired that advance proofs may be had, and these should be sent to the editor of this department, Box 30, Buffalo, New York. While the mechanical part of the books will have prime consideration, the literary features will also have the most careful attention, and it is intended to make this department an authority upon certain characteristics of modern development.

TO REVERT to Russell again, I hear that he is to publish *L'Enfant Terrible*, Gelett Burgess' new weekly. The London publication will be in the hands of John Lane.

ONE of Herbert Stone's publications which comes pretty near being a perfect specimen of bookmaking is "Phyllis in Bohemia." This is printed in two colors: black, with the illustrations in a dainty brown. The drawings by Orson Lowell are mightily effective.

THE INTERNATIONAL ANNUAL OF ANTHONY'S PHOTOGRAPHIC BULLETIN FOR 1898 is at hand. Besides numerous articles on photography, the process department contains papers by Max Levy, H. D. Farquhar, Dr. Victor Schumann, E. Valenta, C. B. Talbot, P. C. Duchochois, Charles Gravier and Prof. Alex Lainer.

MESSRS. FUNK & WAGNALLS have sent out to the booksellers a "Student's Standard Dictionary," which is a compilation from the publishers' well-known Standard Dictionary. In a sheet of comparisons with other similar books the firm shows the superiority of their publication—a claim which is verified by an examination of the book.

PICTORIAL EFFECT IN PHOTOGRAPHY, by H. P. Robinson.—The popularity and value of this book is unquestioned. It has run through several editions and is authoritative. As its title indicates, its scope is confined to hints on composition and chiaro-oscuro for photographers. It is illustrated in line. Cloth, $1.50. The Inland Printer Company.

SECOND STEP IN PHOTOGRAPHY, by F. Dundas Todd, editor of the *Photo-Beacon*, Chicago.—This little book will meet a long-felt want. Indeed, that is already shown, as the first edition is well-nigh exhausted. It is a sequel to the "First Step," which had a most rapid sale. The author's

plain and concise instructions give the work a peculiar value, both to the tyro and the more advanced student in photography. Paper, 50 cents.

PUNCTUATION, WITH CHAPTERS ON HYPHENIZATION, CAPITALIZATION AND SPELLING, by F. Horace Teall.—The well printed and neatly bound work should be a welcome addition to the proofroom library. Mr. Teall is a recognized authority on the subject of which he writes, and expresses his views in a most agreeable style. Price, $1. The Inland Printer Company.

PHOTOGRAPHIC MOSAICS, 1898, a complete, compact and concise review of photographic progress with methods and formulas, with pictures by a large number of the most celebrated photographers in the country. Edited by Edward L. Wilson. The present volume is the thirty-fourth of consecutive publication. Paper, 50 cents; cloth, $1. The Inland Printer Company.

ONE of the most remarkable features of the holiday bookmaking has been the singularly attractive manner in which the younger publishers are sending out their books. Compared with the output of the older houses, that of Herbert S. Stone & Co., Way & Williams, Copeland & Day, Lamson, Wolffe & Co., and some of the other younger firms is so far in advance in artistic value as to make comparison unkind.

PHOTOGRAPHIC OPTICS, a text-book for the professional and amateur, by W. K. Burton.—This reliable instruction book, written by an authority, covers a department of photography which has received but little attention, comparatively, though no subject is more important for photographers to understand thoroughly. It is very fully illustrated with practical examples. Paper, $1. The Inland Printer Company.

"BRADLEY: HIS BOOK," seems to be taking a long rest, though I have heard from time to time that the charmingly printed affair would be continued. However, Mr. Bradley is sending out from the Wayside Press some volumes which might well serve as text-books to the printer who would know what one of the best printers in this country can do with precisely the same materials that are at the call of every man who is supposed to keep abreast of the times.

A REFERENCE BOOK OF PHOTOGRAPHY, Part I, by F. Dundas Todd, editor of the *Photo-Beacon*, Chicago.—With a just regard for the needs of the photographer at home or afield, Mr. Todd has planned his series of instructive books to fit the pocket. In a reference book such as that before us the desirability of this feature is at once apparent. An astonishing amount of helpful information to the student of photography is included in the pages of the little work. Paper, 50 cents.

THE CHEMISTRY OF PHOTOGRAPHY, by W. Jerome Harrison, F. G. S.—"Rule of thumb" methods in photography will be largely abolished by a careful study of this large and handsome volume. All the chemical processes of pure photography are minutely described historically as well as scientifically. It gives the photographer a thorough understanding of the tools he is working with, and as a text-book or work of reference is invaluable. Cloth, $3. The Inland Printer Company.

KING WASHINGTON: A ROMANCE OF THE HUDSON HIGHLANDS, by Adelaide Skeel and William H. Brearley.—This "strong" story of revolutionary days is handsomely printed in old style long primer on rough paper, untrimmed. The cover, of dark-brown paper boards, is stamped in white and dark-blue, the back in bright yellow buckram. The effect is at once novel and artistic. The illustrations are half-tones from photographs, excellently done. Price, $1.25. J. B. Lippincott Company.

THE AMERICAN ANNUAL OF PHOTOGRAPHY AND PHOTOGRAPHIC TIMES ALMANAC for 1898 is filled with a wealth of material to interest, please and instruct, illustrated so sumptuously that its appreciation extends far beyond the domain of which it is supposed to treat. Of these annual visitors it has been truly said "they grow better every year," but it would seem that the volume of 1898 had almost reached the limit. Three hundred illustrations. Paper, 75 cents. The Inland Printer Company.

IN recent issues of books the younger publishers are setting a swift pace, and the effect of their work is showing on the productions of the older houses. Scribners, in particular, have during the past year or so made a marked improvement in the appearance of their books, though they have always been among the leaders. The feet of the young men are, however, leaving some tracks that one will be wise in following, for they lead to the realization of the highest ideals in the art of making books.

FROM Dodd, Mead & Co. I received a few days ago a new edition of one of the popular Elsie books for children. The published price was $1.25. If there could be a book made in worse taste, then I do not wish to see it. The cover was a dark-brown cloth with a most horrible design stamped on the front. The paper was a heavy grade of news print, and the ink was worse than the paper, if such a thing were possible. And still this book is expected to sell. Probably it does. Some people are easily pleased.

THE second edition of "Photographic Amusements," by Prof. W. E. Woodbury, editor of the *Photographic Times*, should be a welcome addition to the library of every professional as well as every amateur photographer, containing as it does a wealth of description toward obtaining novel and curious effects by the aid of the camera, with a large number of instructive and interesting photographic experiments. The collection has been made from the most authoritative sources by Mr. Woodbury. Price, $1. For sale by The Inland Printer Company.

PHOTOGRAPHIC REPRODUCTION PROCESSES, by P. C. Duchochois.—This very practical treatise gives desirable information on making photo-impressions without silver salts for the use of photographers, architects, engineers, draftsmen and wood and metal engravers; giving all the processes employed to reproduce plans, designs, engravings, cuts on paper, wood, glass and metal plates, and a complete description of the uran-otype, aniline, platinotype and improved carbon processes, etc. Altogether a very desirable work and at a very low price—$1. For sale by The Inland Printer Company.

FROM Messrs. J. B. Lippincott Company, of Philadelphia, has been received Mr. William S. Walsh's second volume of a series of handbooks which will be found very useful to the student and the working newspaper man. It is called "Curiosities of Popular Customs," and aims to give extended notices of strange things that are not found in the encyclopedias. Those who remember the same author's "Handbook of Literary Curiosities" will need this volume to supplement their reference library, for it is distinctly valuable. It is put up in the same shape as the other handbooks of a similar character issued by the Lippincotts.

LETTERS ON LANDSCAPE PHOTOGRAPHY, by H. P. Robinson.—These letters, as stated in the publisher's preface, "will be found of greatest value to those who by their study and practice of photography are enabled to produce a technically perfect negative, but who do not know how to put their knowledge to pictorial use. They are not intended to point out a royal road to art, but rather to act as a stimulus to activity in the search for subjects for the camera, and to teach how readiness of resource may help good fortune into turning them into agreeable prints. Illustrated in line. Price, cloth, $1.50; paper, $1. For sale by The Inland Printer Company.

MESSRS. COPELAND & DAY, of Boston, sent out at Christmas time a very dainty little reminder of the holiday season in the shape of a privately printed pamphlet, bound in the curious blue paper which Thomas B. Mosher, of Portland, has made distinctly his own. The book is called "A Prelude: written

by Francis Sherman, privately printed for him and for Herbert Copeland and F. H. Day and their friends, Christmas, MDCCCXCVII." The verses are in the manner of some of Richard LeGallienne's lyrics, though the form is somewhat different. Perhaps they are more in the manner of Rosetti—anyway they are very delightful bits of versifying.

The American Annual of Photography and Photographic Times Almanac for 1898. The Scovill & Adams Company, of New York.—This annual is fully up to its standard of the last few years. It is rich in half-tone illustrations, each insert being worthy of a frame. That the masters of photography are represented in the volume is evidenced by such names as: H. P. Robinson, Alfred Stieglitz, Miss Francis Benjamin Johnston, F. H. Day, R. Eickemeyer, Jr., and Walter Sprange. All these and many more have exhibits of some of their best work. Their success, it will be noticed, is due to each one finding a field of photographic work that suited them and developing it. Specialists succeed in photography as elsewhere.

Going to War in Greece, by Frederick Palmer.—Mr. Palmer was the only war correspondent who visited both the Greek and Turkish armies in the field during the recent war. The book before us embodies his experiences, and as he had the good fortune to see all the battles from the beginning to the end of the campaign, the interest of the narrative never flags. The work is illustrated with sixty half-tones from photographs by the author. The mechanical preparation of the book is very good. It is printed in old style type on medium rough paper with deckled edges—the illustrations on plate paper. The binding is of rough gray-blue paper boards embossed in silver-white lettering and dark blue. An exceptionally pretty book. Price, $1.25. New York: R. H. Russell.

From Herbert Stone comes "For the Love of Tonita," which is published at the same price as the Elsie book mentioned on page 659, showing that it is just as easy to make an artistic book as one which would scare horses. This particular volume is one of the most attractive of the season, and while I do not mean to value books by the mere price at which they are published, it seems to me that the publishers have set a pace in this volume which will act as a standard for some time to come. Within the book one may find some stories which are told by Charles Fleming Embree in a manner that is very delightful. The author does not take himself seriously, and he has made a series of short stories that are vastly entertaining aside from the fact that the book is mechanically as nearly perfect as it is possible to make it.

The Process Year Book for 1897, Vol. III.—Penrose's annual "Process Year Book" is a treat for the process-worker or progressive lithographer. Among the thirty-nine varied articles of practical value are: The pen in the ruling machine, reducing a 14-plate chromo to three printings by mechanical means, in the hands of a printer; practical suggestions on various processes; X-ray photography; astronomical photography; on engravers' magnifying glasses; how best to learn process work; color charts and other fine color specimens; prints showing half-tone in grain; collotype; retouched half-tones; beautiful landscapes; fine portrait studies; "linework," representing English newspaper art, etc. The book throughout has a distinctly artistic appearance, and is a first-class representation of the various kinds of process work. It contains 65 illustrations in line, 95 in half-tone and other "fine-grade" processes, and 8 pictures in colors. Price, $1. G. Gennert, 24 East Thirteenth street, New York.

An appreciative series of articles on American illustrators has appeared at intervals during the past few months in *St. Paul's*, the leading illustrated paper of the day in England, that are particularly entertaining to readers on this side of the water. They are from the pen of the well-known magazine writer, Forrest Crissey, whose articles in the *Outlook*, *Youth's Companion*, *Independent*, *Woman's Home Companion* and The Inland Printer have already attracted public attention and displayed Mr. Crissey's versatile literary ability. We congratulate *St. Paul's* on having secured the services of a writer so familiar with the art world and its men of genius, and who, at the same time, can present what he sees and knows of them



The Challenge.



The Battle.



Victory!

Photos by F. C. Morrow, Leavenworth, Kan.

in so chatty and pleasing a style. The "Leaders in Black and White" who have thus far been portrayed in *St. Paul's* by Mr. Crissey are Charles Dana Gibson, A. B. Wenzell and Orson Lowell. In addition to portraits of the artists themselves, representative sketches and drawings are shown. The personality of the artists, their surroundings and habits of life, and bits of personal history are touched upon in such a way as to give the reader an intimacy of acquaintance that a less skillful narrator would have failed to produce.

The souvenir holiday number of the *Northwestern Miller* is one of the handsomest pieces of printing in every way that we have seen. The heavily embossed cover design in white, shaded in yellowish tintings, is thrown in relief from a slate-colored background, and represents Don Quixote, armed *cap-à-pie*, charging a windmill while Sancho Panza admires. The number gives much valuable statistical matter in regard to milling, and there are numerous short stories well illustrated in colored half-tone. The authors are Octave Thanet, Edward Everett Hale, Mary Hallock Foote, George E. Graves, W. S. Harwood, C. Wood Davis and Kingsland Smith. The cover design is by the National Chemigraph Company, of St. Louis, Missouri, and the illustrators are G. E. Graves, Mary Hallock Foote, W. T. Thomson. A number of fine photographs in half-tone are shown, and a colored map showing the winter and spring wheat sections of the United States, exclusive of the Pacific Coast; the wheat crop of each State for 1897; the location of the chief cities and towns wherein flour is made for

eastern or export trade, together with their daily capacity in barrels and their principal railway connections. The map is the production of the Matthews-Northrup Company, Buffalo, New York.

THOUGH the book was published some months ago, the freshness is of a perennial character which makes its examination delightful. The volume in question is Mr. Charles Dexter Allen's "Ex Libris," published by Messrs. Copeland & Day. Mr. Allen is, perhaps, the greatest American authority on the subject of book-plates. He views the collection of these curious prints much as Audubon might have regarded the collection of birds. He seems to have a passionate love for an out-of-the-way plate, and he will pursue it with a terrific speed. Book-plates are elusive. They have their hiding places in the dark corners of the earth, between the covers of books, in old libraries, and in the clutches of other collectors. Still, if one has the enthusiasm and the collecting mania sufficiently developed, there is no one branch of collecting which is more fascinating. The book is printed by the Norwood Press of J. S. Cushing & Co., and Berwick & Smith. The edition was limited to 750 copies. The paper is of the very choicest character, and the twenty-one plates are engraved on copper and printed on vellum. The cover is simple. It is in a delicate green canvas, stamped in gold, and is as effective as a cover can possibly be, simply because no attempt has been made to get striking effects by means of queer designs. It is dignified — perfect — like most of the work turned out by these young Boston publishers.

THE HARMONIZER, Mr. J. F. Earhart's new book on color printing, is now on sale, and so great has been the demand that in somewhat less than a week's time it has been found necessary to make preparations for a new edition. The work shows, as its name would indicate, the great variety of harmonious effects procurable in printing colored inks on colored papers. As a time saver, as a money saver, it cannot be overestimated. It insures proper effects in colorwork, and no printer, however large or however small his plant, can afford to be without it. In its mechanical preparation the name of the author is a sufficient guarantee of its excellence. It is one of the best investments that a printer can make. The printer with this book in his possession need never be at a loss to know what ink he should use to produce the best effect on any tinted or colored stock he may select. It should be on the desk of every man making estimates for printing. By its aid he can show the customer at once what color effects may be obtained. It places conveniently before both customer and estimater an exhibit that avoids all misunderstandings and saves explanations that do not explain. It is placed at the very low price of $3.50 for the present, and we understand that the amount will be advanced in the near future owing to the increasing demand for it. Earhart & Richardson, Cincinnati, Ohio, or The Inland Printer Company, Chicago and New York.

VIEWED purely as the most excellent products of the printer's art, the publications of Robert Howard Russell, of New York, must be given the first place among the books which were designed more particularly for the holiday trade. Primarily, his catalogue which announced the volumes was a work of art, and it is worth getting, simply as a sample of what a catalogue can be made to mean. The cover, which was reproduced in the December number of THE INLAND PRINTER, was designed by Bradley at his "Sign of the Dandelion," in Springfield. I do not know that he also designed the inside pages, but whoever did it made a bit of work of which anyone might be proud. The printing was done at the Trow Press. The books published by Russell are fully up to the promises of the announcing catalogue. Artistically, the most important of this season's books in the list are those for which William Nicholson has made the drawings. These are his "Almanac of Twelve Sports" and his "Alphabet," both of which should stand as among the most remarkable pieces of printing of the year. It is hard to describe the peculiar fascination there is in these Nicholson drawings, and when it is said that the printers have brought out every possible value of the pictures, then that is a sufficient commendation for the work. The colors used are simple enough. The effectiveness lies in this extreme simplicity, and they offer a wide field of suggestion to any printer who has the art to see wherein he can make such work of use to himself.

DR. J. M. EDER'S YEAR BOOK OF PHOTOGRAPHY AND REPRODUCTION TECHNIQUE. Published by Wilhelm Knapp.— A most conspicuous figure in the procession of year books on photography and reproduction methods for the year just passed is the above work in German. Among the forty art plates of particular interest to the process lithographer are: Roentgen photography, lichtdruck half-tone, three-color half-tone work, a four-color print as opposed to a three-color print, a three-color in reduced tones, a three-color print made from the fourteen-color plate of a lithograph, a collotype print with embossed network over it, and last, but not least in interest, a representation of the perspective delineation of a "telo-objective" in comparison with a "photographic double objective" by the focimeter. Besides, there are 168 illustrations dispersed through the text, defining and explaining instruments, practice and theory of the entire field. An alphabetical index, indexed authors, and a classification of the literature of photography and the allied arts, of German, French, English and Italian origin, as well as a list of all "process year books" in the different languages. Of the great profusion of subjects treated by the most eminent men, we will mention only as most interesting to the process lithographer: Four-color *vs.* three-color printing; the utilization of aluminum in the printing arts: Eberhardt's investigations regarding color sensibilitation; upon the production of projection positives, by means of type, lithocopper, or collotype prints; progress in micro-photography; upon chromo-lithography and the use of the three primaries; under what condition is the three-color photography applicable; progress embracing the entire field of color photography up to date. Of the greatest interest and usefulness are also: Photochemistry in 1897; orthochromatic photography; the progress of photography in natural colors; preparation of the surface before coloring, or "washing-in" photographs; photography upon textile fabrics; photo-lithography, regular lithography and transfer processes; grain and line methods *vs.* dry plates; etching in copper, zinc, steel, aluminum; galvanography, etc.; aluminum in photo-mechanical printing methods; theory of color *vs.* three-color printing; upon printing; paper, patents, etc.; various indexes. Price, postpaid, $2.65. E. Steiger & Co., 25 Park Place, New York.

HAWAII: OUR NEW POSSESSIONS. By John R. Musick. 8vo, xxii, 524 pp., and 56 full-page half-tone plates. Cloth, $2.75; half morocco, $4. New York and London: Funk & Wagnalls Company.

This sumptuous volume will be a surprise to many people who have but a slight conception of what the Hawaiian Islands really are. With all that has been published in books and newspapers about Hawaii, the majority of Americans know comparatively little about the country. This story of Hawaii, as it has been and as it is today, comes as a genuine revelation, while the profusion of exquisite pictures with which the book abounds makes it by far the handsomest and most delightful work on the subject ever published. There are about one hundred and fifty illustrations in this volume, over a hundred of them being half-tone reproductions of photographs taken on the spot. These are embellished with dainty border decorations by Philip E. Flintoff, and are printed with a wonderful degree of finish and perfection. Freeland A. Carter has added thirty-four pen sketches which serve to enliven the text.

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30-Point,	7a	4A,	4.30	8-Point,	34a	20A,	2.25
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CONDUCTED BY PERCIVAL POLLARD.

All specimens submitted for criticism, and all correspondence on this head, should be addressed personally to the writer, in care of this office. Designs intended for reproduction must be mailed flat, or properly protected by tube if rolled.

THE American dancer, Loie Fuller, has a new Cheret poster in advertisement of herself, and another Cheret sheet is for the Musée Grévia, while the Champ de Foire shows a design by Redon. Reductions of all these appear in this issue.

THE posters of Alphonse Willette continue as interesting as anything that comes from Paris. A design of his for a sewing machine firm is shown in this issue, in facsimile; also a most delicious menu design, and a portrait of Willette, by Raffaelli, the impressionist painter, whose visits to America have made him a well-known figure in New York and Chicago.

THE most-talked-about person in theatrical London just now, as I learn from a private letter, is Louie Freear, a discovery of H. J. Leslie's, whose varying fortunes in theatricals have been a pleasure and a pain to a multitude of people. Miss Freear first appeared in "The Gay Parisienne," played here at the Herald Square Theater as "The Girl from Paris," and is now playing in the three-act comedy, non-musical, strange to say, entitled "Oh! Susannah!" a piece that is presently to be imported to America. That same piece has in it Miss Mabel Beardsley, sister of Aubrey Beardsley, whose strange effects in black-and-white first astonished the world some couple of years ago, chiefly through the *Yellow Book*. Miss Beardsley was in New York last season with the Bourchier Company, and later on Mr. Mansfield's tour.

IN a newly imported burlesque, "The Ballet Girl," theatrical posters enter into the plot of the story, inasmuch as we are shown a manager who finds in the rural districts a young painter escaping his town debts. The painter has won the Salon prize, but does not yet know that fact. The shrewd manager buys a poster of him, counting it a great stroke to have a poster by so famous a man.

AN exhibition of the twelve original INLAND PRINTER poster drawings of Mr. J. C. Leyendecker was opened at Kimball Cafetier, Chicago, on January 11, the "cozy corner" of this popular café, with its well-arranged lighting, being a nook well suited to the proper showing of the work of this talented artist. In addition to these drawings there was shown by the courtesy of Miss Kate Vanderpoel the rough sketch of the poster design for her "Florimella Waltz." Mr. Levi A. Eliel contributed the original of the poster drawn by Mr. Leyendecker for the Standard Club "Smoker," held in December, and Mr. Sam T. Clover loaned the design for the recent book number cover of the *Evening Post*. The original poster design for the October *Four O'Clock*, and a drawing entitled "The Model," made especially for this exhibit, a miniature of which is here presented, completed the list. Taken all in all it was an exceedingly interesting collection. The exhibition was planned by THE INLAND PRINTER in recognition of the talents of Mr. Leyendecker, and it was decided to hold it at a convenient point in the hear



POSTER FOR A FRENCH FREE THEATER.



RAFFAELLI'S PORTRAIT OF WILLETTE.



A CHERET MUSIC-HALL SHEET.



A Menu by Willette.

of Chicago's business center instead of the Art Institute or in any of the art stores, and in this regard the exhibition was a novelty, aside from the very artistic character of the work. A tasty invitation in the poster style and a dainty catalogue, the latter showing The Inland Printer designs in miniature, were features of the exhibit.

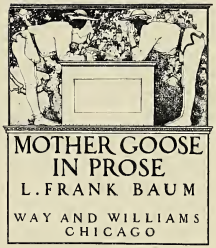
Posters in London and New York.—At various times I have commended the theatrical posters of Mr. Scotson Clark, who made almost the only successful stand in America against the lithographers' passion for suppressing artists' names. Mr. Clark went to London some little time ago, and I now learn that he is doing even better there than he did here in New York. An exhibition of his designs is to follow a very successful one just held of Dudley Hardy's posters, whose sheets for "The Gaiety Girl," "The Chieftain," "The Sign of the Cross," "The Geisha" and "Shamus O'Brien," have, on various occasions, been the most artistic spots on American bill-boards. In connection with Mr. Scotson Clark, whose "Girl from Paris" poster was so popular in New York that a firm of cigar dealers stole it for their own advertisement, I may say that I am in possession of the story of his life, and that nothing shall keep me from divulging it. My documents in this case are from his own confession, and the result is to be entitled "The True and Eventful History of Scotson Clark, being a summary of how he bamboozled the public and publishers." Mr. Clark was born in Brighton, February 9, 1872, of poor but comparatively honest parents. His father was Rev. Frederick Scotson Clark, priest and musical composer, author of the "Marche aux Flambeaux." He was educated at Brighton, where he was a classmate of Aubrey Beardsley's. Came to America in 1891. Served as sub-editor of the *Art Amateur* for a time, and presently went in for poster-ity, being the first to do a poster for an American daily paper, the now defunct New York *Recorder*. Turning his attention to theatrical posters, he designed sheets and costumes for E. E. Rice, Klaw & Erlanger, A. M. Palmer, Canary & Lederer, Alfred Bradley, Miller & Peel, George Bowles and T. Henry French. He also made posters for the *World*, the *Bookman*, *Ledger*, *Outing* and other publications. At present, in England, Mr. Clark is designing for George Edwardes, H. J. Leslie, "La Poupee," "Nestle's Milk" and several of the Christmas pantomimes. Anyone who has served to improve the standard of our bill-board art deserves encouragement, and Mr. Scotson Clark deserves sincere encouragement.

Our music title-pages are improving. Mr. Bradley lately did an effective design for one issued in Springfield, a black-and-white of which is shown here.

Photography, while never of the fascination of art, can gain telling effects, as shown in the poster by J. E. Dumont, of Rochester, for a black-and-white exhibition.

Among new American posters is one by Maxfield Parrish for a book holding a number of full-page designs by himself. A reproduction of this is shown this month.

Of the many fine and artistic things that Sarah Bernhardt has done, there is nothing for which the world owes her a greater debt of gratitude than for her introduction to Paris of the decorative art of Alphonse Mucha. It is a beautiful example of the close interlacement of all the arts, the stage becoming, in a measure, the highway to publicity for an artist in paint. One might well wish for further examples of the same sort. Henry Irving might, had he chosen or had he had the forethought, have gained much of the credit for discovering the famous young artist, William Nicholson, whose poster for "Don Quixote" Mr. Irving bought, I believe, but certainly never used. If Mr. Irving has ever paused to observe how the increasing glory of the artist-in-ordinary to the Renaissance Theater in Paris continues also to spread the glory of Mme. Bernhardt, he must have wished that he, too, had fostered a young genius when the opportunity came to him.



A Maxfield Parrish Poster.



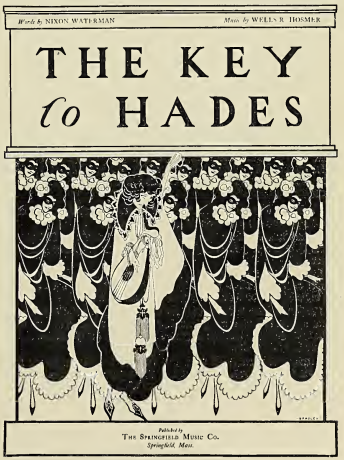
A French Music-Hall Poster.

It is only a few years ago that Paris awoke one morning to find its walls resplendent with a new delight. Signed to a most delicious design for "Gismonda" was a name that no one seemed ever to have heard. Alphonse Mucha! Who was Alphonse Mucha?

And then came a delightful legend, a halo that enhanced the curiosity concerning this young man and the appreciation of his work. Sarah Bernhardt, passing through Prague, saw some paintings, some drawings, by a young artist; she brought the young man with her to Paris, and engaged him to design the decorations, the costumes and the posters for her Renaissance



A Photographic Poster by John E. Dumont.



Music Title by Will H. Bradley.

Theater. This young man was Alphonse Mucha. A fair legend; its truth hardly matters.

Mucha is not a Hungarian, as the popular impression has it, but a Moravian, a pure Slav. His art is half Oriental, half Teutonic. And yet, somehow, it seems also to have taken on that intangible touch that is the touch of Paris.

I THINK it safe to say that both poster collectors and mere admirers of the beautiful in any sort have never visited an exhibition of posters without the thought that the "Gismonda" design was the most charming thing on show. It is a fragment of immortal art; in making a poster of it the artist showered vast delight upon multitudes to whom picture galleries are wildernesses. "Gismonda" swings on many a door in many a house, here and abroad, its size lending itself exactly to cover the ordinary door. Its profusion of gold lights up the darkest room; the cold purity of its design never tires. After this one there came other posters for the same theater, all of them superb examples of this young man's original force. "Amants," "La Dame aux Camélias" and "Lorenzaccio" were all advertised by stunning Mucha designs. But Mucha is not merely a poster designer. He is a painter, and a great one; his illustrations, too, are memorable. As a historical painter he has shown some most valuable canvases. "John of Leyden Beheading His Wife," the "Death of Frederic Barbarossa," "Luther at the Diet of Worms," and the "Victory of Arminius Over the Romans"—are all subjects from which he has created striking pictures. For an exhaustive book on "Episodes in German History," by M. Seganhos, this artist has done illustrations and decorations that make the work one of the finest art books of the time. Similar illustrations were done by him for M. Lavisse's "Historical Album." His activity includes, also, the constant designing of decorative panels for architectural embellishment of menus, of magazine covers and calendars.

POSTERS by Mucha, beyond the ones already mentioned, that are accessible to collectors and distinctly desirable, are: "Imprimerie Cassan fils," "La Plume," "Revue pour Les Jeunes Filles," "Champagne Ruinart," "Papier Job," "Bières de la Meuse," and "Dentifrice des Bénédictines." Calendars of his worthy of collection are, for "La Plume," "Biscuits Lefèvre-Utile," and "Chocolats Masson," and the menu card he designed for the Benhardt festival held in Paris a year ago is also striking and valuable.

I wish it were possible to find, in America, a theatrical manager, or an actor-manager, with the art sense and the forethought to grapple to himself such an artist as Mucha. Think how our dead walls might shine with beauty, if, instead of lithographic monstrosities, we had decorative panels as fine as "Gismonda" or "Lorenzaccio"!

In Paris a great artist does not disdain to show his work in the open air. For his courage he gains the acclaim of thousands who never enter the Salon or the Louvre. It is proof of the large part that Paris still plays in the art and taste of the world that we owe to it such a talent as that of Alphonse Mucha. It is true that he worked for ten years in obscurity before the applause came that was roused by his "Gismonda," but now there is no longer any oblivion for him; he is in the very front rank of publicity and success.

Finally I may remark that this artist's name should not be pronounced as if it had anything to do with *mush*, or as if it rhymed with *douche*. It is pronounced *Moo'ha*.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

FROM the *Grundy Courier*, Reinbeck, Iowa: a neat card with name in gold and embossed; nice piece of typographic work.

FROM Chase Brothers, Haverhill, Massachusetts: Three Christmas programmes, each a very fine sample of typographic art in both composition and presswork.

JAMES T. WHITEHURST, with John E. Russell's Sons, Troy, New York: Sample of label in black and gold. Composition is good, but a deep indigo or a bronze blue would give a richer effect than the black.

FROM Rombach & Groene, 812-814 West Fourth street, Cincinnati, Ohio, comes a sheet of handsome specimens of half-tone work. The firm has been in the business only since last August, and certainly the specimens submitted are worthy of all praise.

SAMPLES of commercial work and booklets from Cunningham & Company, 224 Market street, Williamsport, Pennsylvania. Composition is very neat, and presswork. In most of the samples in two colors, is very good. Embossing is excellent.

MARTIN BUTLER, Fredericktown, N. B., sends a few specimens of his work, which are crude in design and execution, the type being of a very ancient mold. There is some excuse for Mr. Butler, however, as he has only one arm, and has never been apprenticed to the printing industry. His efforts are worthy of commendation, however, and by following the hints given in Mr. Ralph's department from time to time will no doubt be able to improve in style. The presswork is poor. One cannot do good jobwork with news ink. Get a few modern faces of type and some good job ink and try again.

THE Spatula Publishing Company, Boston, Massachusetts, have issued a booklet, neatly gotten up and well printed, setting forth the merits of their publication, the *Spatula*. It is entitled "A Few Opinions," and composition and presswork are both good.

THE INLAND PRINTER acknowledges the courteous invitation of the press committee of the Steel and Copper Plate Engravers' League of America to the annual ball of the league, on February 17, at the assembly rooms of the Central Opera House, New York.

FROM the Shreve News Job Print, Shreve, Ohio, a pamphlet-programme of the "Thirteenth Annual Farmer's Institute." The composition all through is very amateurish, and the presswork, in various colors, is extremely poor. The job has a very cheap appearance.

PERRY & MCGRATH, Charlotte, Michigan, submit two specimens of their work—a programme, which is unique in form and neat in execution, and a circular in black, yellow and green, which is very well set and beautifully printed. The presswork is apparently faultless.

PRACTICAL SPECIMENS, from Ira W. Hall, of the *Pecan Valley News*, Brownwood, Texas: two booklets showing samples of work done by him during the past few months. Composition is well up to the average, but presswork could be improved in some instances.

E. A. CUNNINGHAM, job department, Appeal Publishing Company, Marysville, California: The samples submitted by you are all good specimens of artistic display composition; the bill-head, in green, orange and brown, is an especially good piece of work. The presswork is excellent.

SAMPLES of display ads. from A. J. Klocker, with *Bulletin-Journal*, Independence, Iowa. The composition is excellent on all the specimens, showing that he has the right idea of display and balance. The ads. would be a credit to a first-class metropolitan daily, much more to a country weekly.

MCKEE & CO., Wellington, New Zealand, send a beautiful specimen of poster work executed by them for the New Zealand Government, lithographed in tints and colors, and with numerous half-tones excellently done. It is printed in two sheets and is at once creditable to the colony and to the firm producing it.

THE Nicholson Printing & Manufacturing Company, Richmond, Indiana, has issued a handsomely printed pamphlet of twenty-four pages and cover showing ability to print half-tone and other engravings, including the three-color process, in the highest style of the art. The cover design is delicate and very attractive.

WILL H. LANIER, Earlington, Kentucky, sends two booklets, for the composition and presswork of which he is responsible. They are highly creditable to him. One of the booklets has its pages embellished with tint blocks very cleanly worked. These, we are told, were made from heavy card tacked to the back of a cut and worked through a frisket on a Gordon press.

THE Thurston Print, Portland, Maine, furnishes some neat samples of society printing. A programme of a dramatic entertainment is printed throughout in Jenson Old Style, relieved with Tudor Black and Bradley, printed in black and red. The composition is first-class and presswork admirable. It is printed on laid paper with untrimmed edges, inclosed in a "Defender" cover.

THE Souvenir of the Fifth Annual Assembly of the Worcester Typographical Union, No. 165, held New Year's evening, was quite an elaborate production. The inside pages were printed in blue, with delicate tinted background, and the cardboard covers in gold, brown and a tint, the front cover design being embossed. The whole was tied with silk cord with pencil attached, making a reminder of the occasion well worth keeping.

TO SHOW what can be done with one series of type, J. W. Close, with the Smith-Morgan Printing Company, Dubuque, Iowa, submits specimens of letter-heads, cards, envelopes, note-heads, etc., set in the Livermore series. Most of the samples have a very neat appearance, but we do not admire the blotter. It lacks strength and looks "straggly," as though an attempt had been made to cover a lot of ground with a small quantity of material.

THE Supplement for 1897 to his illustrated catalogue of lantern slides and photographs of American and foreign views, and art, science, history and literary subjects, has just been received from the publisher, William H. Rau, 1324 Chestnut street, Philadelphia. Selections can be made from this list that will be very useful to the editor and newspaper man, as well as to the lecturer and teacher. The brochure is handsomely bound and is attractively printed.

A LARGE package of printing from Henderson & De Pew, Jacksonville, Illinois, every piece of which is a work of art. The composition is artistic, presswork excellent. "Town and Gown"—an annual issued by the young ladies of the Jacksonville Female Academy—is a creditable piece of printing, the half-tones being very good. A circular issued by Henderson & De Pew, entitled "Lend Us Your Ear," is original in design and artistic in execution, and will no doubt prove an excellent trade-bringer. Without doubt artists are employed in all branches of the establishment from which these samples were issued.

AMONG newly established trade publications must be mentioned *Osgood's Illustrator and Engraver*, the first number of which appeared in January. This number contains an interesting series of comparisons of good and poorly etched half-tones and zinc cuts. The contrast is very striking, even in electrotypes from the original blocks. As Osgood & Company have added an art

colortype department and otherwise greatly improved and increased their plant and facilities, the *Illustrator and Engraver* will undoubtedly show from time to time examples of a great many styles of photo-engraving that will interest publishers and printers as well as engravers themselves.

FROM the Standard Printing Company, Brockton, Massachusetts, a 32-page and cover pamphlet, 7½ by 10½, printed on laid deckle-edge paper, rubricated, being the services in installation of the pastor and the dedication of the new (First) church at Brockton, Massachusetts. The work is very neatly done, the composition being excellent and the presswork good. Some half-tone plates, printed on good enameled stock, show that the pressman is an artist in that line of work. Mr. Haskill, the pressman, states that the whole job was printed on a Golding jobber, and that he was "rushed" with the work. This makes it all the more deserving of praise for its neat and clean appearance.

RESPLENDENT in the colors of royalty, the *Starchroom Laundry Journal* for December 15, 1897, presents an unusually attractive appearance. A special edition was attired in an outer garment of purple "Defender" cover paper, which bore, in letters of gold, the name of the journal in the upper left-hand corner. The frontispiece, a vase of flowers, is a magnificent specimen of color-work. The white, yellow, pink, red and green tints of the chrysanthemums are brought out with exceeding fidelity to nature, and the peculiar values of the Japanese vase are equally well reproduced. The plates are by the Chicago Colortype Company. This number is interesting and entertaining throughout and is illustrated on almost every page with portraits of gentlemen noted in the laundry profession, and other appropriate pictures.

GEORGE H. CLEMENCE, architect, Worcester, Massachusetts, has prepared for his patrons a souvenir in the shape of a pamphlet of forty-eight pages and cover, printed on heavy enameled paper, size of page 8 by 11 inches, oblong. It contains a number of half-tones and zinc etchings of buildings designed by him and erected under his supervision. The pamphlet is worthy of mention as being a very fine specimen of typographic printing. The illustrations have been artistically treated by the pressman, and the announcements of contractors and material men are set in up-to-date types and in the highest style of display by the compositor. The work is from the office of Chase Brothers, Haverhill, Massachusetts, who are to be congratulated upon the pronounced success of their efforts to issue a worthy specimen of the "art preservative."

PRINTERS and newspaper publishers will find the new catalogue of printing material just issued by R. Hoe & Co. exceedingly convenient and useful. Every material or appliance essential to the equipment of a printing office, except type, paper and ink, is described, illustrated and priced. Newspaper proprietors will be interested in the complete stereotyping and electrotyping outfits which are sold at very reasonable rates. Presses of every description are exhibited, including cylinder, lithographic, card and ticket presses. The array of perfecting presses, which may be called a specialty of the Hoe Company, are not included in this catalogue, beyond a passing mention. The catalogue may be obtained on application to the principal office, at 504 Grand street, New York, or to the branch offices, 258 Dearborn street, Chicago, and Mansfield street, Borough road, London.

THE Griffith, Axtell & Cady Company, of Holyoke, Massachusetts, is noted for the excellence of its typographic productions, but the samples of embossed book and catalogue covers submitted by them far surpass anything that has reached us from other printing establishments. There is apparently no limit to the variety of design, treatment, and color to which this company gives itself when planning a new cover in the line of artistic covers. It is impossible to describe the beautiful detail, the delicacy of coloring, the rich effects produced by its method of executing this class of work; it must be seen to be appreciated. Among a large number of designs before us no two resemble each other. The conception is entirely distinct in each case. Mr. J. Eveleth Griffith, the treasurer and manager of the company, is to be congratulated on being able to secure such a staff of artists, in fact designing, engraving, printing and embossing departments of his establishment.

THE Campbell Printing Press & Manufacturing Company, makers of the "Century" press, sends out a Christmas greeting in the shape of a poster that will no doubt find a choice position on the walls of many pressrooms. It is the reproduction of a beautiful picture by Vinea of "The Queen of the Flowers," repeated in two panels. In one panel the large half-tone plate is shown in a single color; in the other, in three colors. The colors are laid on with the utmost fidelity to nature, and the result is a picture as charming to the eye and as exquisitely tinted as the original itself. "The Century Press" appears at the top of the sheet in Old English Script, the work having been performed upon a "Century" at the Orr Press, Bartlett & Company, New York City. The register marks are left remaining outside of the color plate to reinforce the idea that the "Century" has that unusual adjustment and precision of register so essential in a press used for work of this character, and the greeting shows that in this respect the press has met the requirements in a most satisfactory manner.

AN interesting project is that of Mr. George Thomas Watkins, of Indianapolis, Indiana, who sends THE INLAND PRINTER a copy of a preliminary edition of his "American Typographical Bibliography." Mr. Watkins has compiled this little book for the benefit of his fellow-craftsmen who may be interested in knowing more about the history of their art in the New World. He has allowed wide margins for additions and corrections by those who may possess the pamphlet, and will be glad to have the assistance of any who desire to further the collection of literary material concerning their art. As the additions grow new editions will be printed, with the object of making the list as complete as possible. We trust that Mr. Watkins will receive the cordial support and coöperation that the undertaking deserves. Undoubtedly as time goes on new features will be added. Perhaps Mr. Watkins will find opportunity to add annotations after the manner of the famous Bigmore and Wyman Bibliography of Printing. This, of course, will increase the utility of the list very greatly. Then again, a survey of the periodical literature on the subject will bring to light a mass of materials that will furnish valuable data.

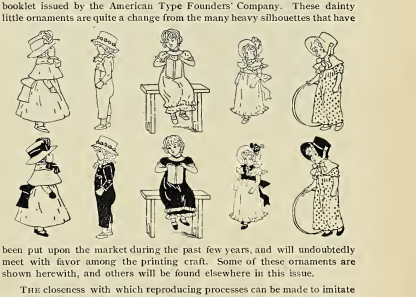
THAT Canadian art is a gainer by the intelligent assistance of the photo-engravers is evident from the specimens submitted by the Toronto Engraving Company, of 92 Bay street, Toronto. One is a brochure entitled, "About the Illustrating of Wheels." It is inclosed in a cover of olive-green "crash" paper with deckle edges. The title is printed in gold perpendicularly on the front page and with its inclosing designs forms a sort of gold band that occupies the entire middle third of the front cover. It is bound with green silk of a bright hue. The other brochure is a calendar issued by the Toronto Art League, with drawings on each page suggestive of the everyday life of the past in Canada. The cover design is striking. A panel with the lettering "Ninety-Eight" is printed in red over a background of almost solid black. The historical cuts with which the calendar is embellished are intensely interesting and are well executed. On each of two pages is also shown a six months' calendar, designed in old style and with notable days indicated by symbols of battles, or other events, printed in red. Red and black on white stock are colors that plainly give a pleasing effect. Good taste is shown also in the colored letter-head design of the firm. We cannot but praise the character of the work shown.

"PROSPERITY" is the title of a neat four-page advertising sheet issued by the Kuh, Nathan & Fischer Company, clothiers, Chicago. It is edited by Mr. Samuel Davis, and is issued "spasmodically." It is an excellent specimen of this kind of advertising. This house makes a specialty of looking after the advertising of the retailers that handle its goods, and its motto, "The house that helps you sell your goods," is well established, and amply sustained by many varied forms for attracting the attention and convincing the public created and put out by Mr. Davis. A series of show-cards has been designed by Mr. Davis, depicting the evolution of man's dress from Adam down to the latest metropolitan styles. The figures are strikingly original in treatment, and each is accompanied by a rhyme contrasting past modes with the present, one of which we quote:

"Behold the style in Italy
Four hundred years ago!
Then see the mark of quality
This nation's dressers know:
K. N. & F. Co."

The initial signature meaning Kuh, Nathan & Fischer Company. The cards are half-sheet (14 by 22) in size, and are finely printed. A booklet containing reproductions in half-tone is issued for the use of the general public.

"KATE GREENAWAY'S MIGNONETTES" is the title of a tastily printed booklet issued by the American Type Founders' Company. These dainty little ornaments are quite a change from the many heavy silhouettes that have



been put upon the market during the past few years, and will undoubtedly meet with favor among the printing craft. Some of these ornaments are shown herewith, and others will be found elsewhere in this issue.

THE closeness with which reproducing processes can be made to imitate the values of the pen and brush is something marvelous. A striking example of this is found in the series of art calendars issued by the National Chemigraph Company, of St. Louis. The masterpieces exhibited on the leaves of this calendar are magnificently reproduced in large plates by the Chemigraph process, invented a short time ago by Charles B. Woodward. The special ground and careful printings of this process obscure the screen effects and bring out the most delicate touches of the brush with an accuracy and finish that must surprise the artist. It also gives a richness of tone that is equaled only by the better class of lithograph work. Another process, invented by Mr. Woodward, and of which a specimen is before us, is the "Art Bas-Relief," which gives almost startling effects and shows wonderful possibilities with paper materials. By the use of costly dies and of chemically prepared cardboard, a relief of from a quarter to half an inch can be secured, and when the background is properly colored, the bust, figure, or whatever it may be, stands out in bold detail. The "Devenant Bust of Shakespeare" which is issued by the National Chemigraph Company was modeled after

photographs (taken by special permission) of the original in the Shakespeare Memorial at Stratford-on-Avon. A relief in plaster could not reproduce the original with greater faithfulness or with more satisfaction to admirers of the great poet.

THE INLAND PRINTER begs to acknowledge the receipt of an attractive hand-painted card of greetings from the Harper Illustrating Syndicate of Columbus, Ohio, for which it is grateful. We also acknowledge with thanks the holiday greetings of the Union Lithograph Company, 325 Sansome street, San Francisco, Cal.; R. W. R. Armstrong, New Westminster, B. C.; S. Charles Phillips & Co., 47 Cannon street, London, E. C., England; Western Engraving Company, 214-216 Chestnut street, St. Louis, Mo.; a "Check on Prosperity," from the Report Publishing Company, Lebanon, Pa.; a card of greetings from E. T. W. Dennis, Scarborough, England; Eduard Kramer, the Bauer Type Foundry, Frankfurt-am-Main, Germany; L. D. Bangs, the Mortimer Company, Ottawa, Canada; The Rudhard Type Foundry, Offenbach-am-Main, Germany; William Gronau's Type Foundry, Berlin-Schomberg, Germany; Emil Gursch's Type Foundry, Berlin, Germany; The Rayper & Co. Type



Photo by J. S. Clark, Detroit, Mich.

"OH, DAT WATERMELON."

Foundry, Genoa, Italy; Hatch, De Lano & Co., Galveston, Texas, neatly printed card with handsomely embossed cover; Times Publishing Company, Sheboygan, Wisconsin.

CALENDARS.

As USUAL at the commencement of a new year a large number of calendars have been forwarded to this department, some of which are veritable works of art. Among the most striking we mention the following:

F. W. BALTES & COMPANY, 228 Oak street, Portland, Oregon, have issued a neat desk pad calendar, printed in red and black, on good stock.

WINN & HAMMOND, Detroit, Michigan, have issued a beautifully printed and embossed calendar, artistic in design and execution; a valuable souvenir.

THE *Evening Wisconsin* presents to its patrons a very useful desk pad calendar, well printed in black and red on linen stock, with four blank lines for each day. It is both useful and valuable.

THE Stone Printing & Manufacturing Company, Roanoke, Virginia, has gotten out a wall calendar for Huff, Andrews & Thomas, of Roanoke, 14 by 22 inches in size, printed in red and black, which is an excellent example of this class of work. The illustration at the head of the calendar is printed in five colors.

CALENDARS of various sizes and kinds too numerous to particularize were received from the following: A. C. Austin Engraving Company, Albany, N. Y.; Hill Printing Company, Eustis, Fla.; G. A. Smith, Lyme, Conn.; W. T. Ridgley, Great Falls, Montana; The Sanderses, Malden Lane, New York; C. J. Peters & Son, High street, Boston, Mass.; The Ryan & Hart Company, 22-24 Custom House place, Chicago; The H. O. Shepard Company, 212-214 Monroe street, Chicago; Buffalo Electrotype & Engraving Company, Buffalo, N. Y.; Jackson Corset Company, Jackson, Mich.; Grant Turner, Ouray, Colo.; *Jones County Times*, Monticello, Iowa; Thomas Todd, Boston, Mass.; *Electrical Review*, Times Building, New York; Times Printing House, Philadelphia, Pa.; William Sutherland, Virginia, Nevada.

THE Bowker Company, Boston, Massachusetts, sends out a picture of a child, mounted on heavy board, and cut to the outline of the figure. The picture is handsomely printed in many colors and portrays the child holding some young birds in an old felt hat. The calendar pad is attached at the foot of the picture.

THE Chambers Printing House, 14-16 South Fifth street, Philadelphia, Pennsylvania, has issued a wall calendar, admirably suited for the business office, size 18 by 24 inches, printed in red and black, the figures being of a clear, old-style cut, readily discernible at a distance. It is a striking and well-printed calendar, admirably suited for the purpose intended.

WE have received a copy of the calendar issued by *La Presse*, Montreal, Canada, which is unique from the fact that it is the only French poster calendar printed in America. It is in three colors, the design reminding one very strongly of Edward Penfield's work. We are unable to give the name of the artist, but it bears the initials J. L. It is a clever piece of work.

FROM the Courier Company, 197-199 Main street, Buffalo, New York, an elegant board calendar, printed in many colors, representing a young lady resting beside a pillar on which is a tablet showing the fifty-two weeks of the year, each week on a separate slip of paper, to be removed as the week expires. The figures are white on a dark gray background. The whole is a very artistic conception, and is well printed.

ESTIMATING NOTES, QUERIES AND COMMENTS.

CONDUCTED BY JOSEPH J. RAFTER.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interests of the printing trades. All letters for this department should be marked "Rafter" and addressed to 212 Monroe street, Chicago.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named:

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. $1.50.

ISLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50. Specimen page and descriptive circular on application.

THE HARMONIZER, by J. F. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. $3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. $5.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. 80 cents.

THE R. M. SCRANTON PRINTING COMPANY.—The blank referred to is a good one, and I hope to reproduce same in the near future. For a small office it is the best one I have seen.

I HOLD over until next issue comment promised on the printing of Masonic reports, as we find such a vast amount of matter to go over that more time will be consumed than was anticipated. I will have it for next issue if possible.

CORRESPONDENCE cannot be answered by mail, as I have been requested by many. Replies will be given in these columns each month. They must be in my hands by the 1st of each month to receive attention in the next month's issue.

GILBERT L. BYRON, Minneapolis, Minnesota.—"The question frequently arises in our office, and it is an important one, too, as to what we should charge for the use of material in publication work, where such material is subject to considerable wear. As a basis upon which to answer this question, let me give you a description of one publication that we print. It is a monthly magazine of about twenty-four reading pages and twenty-four advertising pages. The edition is 10,000. It is printed on S. & S. C. paper. We put the best type and borders into the job that we have. Thus far we have gotten out twelve issues, or, in other words, have made 144,000 impressions on the new type, border and ornaments, which now begin to show

decided signs of wear. We estimate that the material in the magazine which is actually wearing out (we do not count leads, quads or brass rule) is worth $400. The question is, then, What percentage of the value of the material should the customer pay per issue?" *Answer.*—Now, in regard to this question, it is a hard matter to determine, as conditions of the job and your facilities have a great deal to do with the answer. If you are printing the work on a drum cylinder that has seen better days, the type will certainly wear twenty-five per cent more than if done on good machinery, and that is two-revolution presses. You will readily see that those who have the best facilities have an advantage, as on good machinery and forms properly made ready, with occasional changes made in the forms made necessary by change of advertisements, a dress would look well for two years on that number of impressions. The printer must keep his plant good, however, and therefore, in your case, I would add to composition ten per cent to cost of dress for depreciation of type if it were a contract for twelve issues, and in this way your plant would be preserved. All running advertisements for six months and standing matter should be electrotyped and mounted on solid base. Yes, it is customary to add to the estimate for any job that depreciates material, and printers and publishers either add to the charge of composition (per 1,000 ems), or a per cent on the cost of the material. Use as few faces of types as you can, and satisfy the customer. Buy your type in 25-pound fonts. This will not cripple your job fonts that you use on regular jobwork. Would be glad to give you any further information upon this subject, although these rules are not arbitrary in all offices. Some do not estimate on "wear and tear" in any case, running their plant for all there is in it, expecting soon to dispose of it, perhaps, for old metal. This is the kind of office or management that "fails in its purpose"—and is sold by sheriff's sale. Would like to have the opinion of others upon this subject.

It does not necessarily follow that the prices made here are ones that should be adhered to in all cases. It is my purpose to show that in close competition there is a way wherein the work can be done, and at the price quoted by others, whose price may seem entirely wrong by the one beaten. When one is doing the printing business close, it must be watched carefully, and a practical man actively engaged in all departments of the job can turn it out at a fair profit, although it may seem too low to those who prefer to take it easy rather than to hustle, and make others do the same.

D. W. Wilson, Elgin, Illinois.—"Noting the fact that you will undertake to give us some enlightenment upon the question of estimating for printing through the columns of The Inland Printer, it has occurred to us that a contract that has just been given in this city in which the variations were so large, might be submitted to you for consideration. The matter was a library catalogue of 350 two-column pages. The type matter was 7¼ inches long and 15 ems wide, each column. The contract called for 70-pound book, machine finished, tint, with a paper cover of 80-pound paper, 22 by 32½, bound complete. The composition to be brevier, with authors' names and names of works in small caps, as well as the first word of every title, with italics for emphasis in special cases. For instance: Atlantic Monthly—incomplete; "incomplete" in italics and others of the same character. The number and other particulars for the benefit of the library were composed of from six to eight characters that must necessarily be justified in three places in order to give the book a reasonably fair appearance. The contracts received from Chicago houses and others in this city varied from $1,225 to $540. The specifications were for 1,000 books delivered, proofs to be read both in galley and page form, and submitted to the librarian for correction. Our facilities are of such a character that we could print to better advantage a form eight pages on each side than a sixteen-page form. The amount of type required for doing that kind of work, because of the small caps, was so large that we could not set, and be sure of it, a sixteen-page form with the small caps. The committee who had the matter in charge were very much surprised to see the variations in figures, but it went to a local concern here for $540 complete, agreeing to have the job finished and delivered by March 1." *Answer.*—I fully agree with you; there is a difference here that can be accounted for only in one way, and that is, some of those who bid have had an expensive experience in the printing of library catalogues, and others do not know the amount of work they will be called upon to do without charge. It is a job that must be handled carefully in every way, from the making of the contract to the completion of the last signature. You should have a large font (1,000 pounds at least) and plenty of sorts. Not an old font that has not been used for some time, and consequently uneven and short on every other character. When the composition has begun it should be kept up constantly by the same compositors and same make-up, the first proofs read by the same person; in other words, every advantage to be taken in order to make money.

With these facilities at hand I would make the price as follows:

	1,000 copies.
Composition (brevier leaded), 350 pages and cover	$525.00
Making up 350 pages, at 20 cents	70.00
Lock 22 forms (16's) at 75 cents	16.50
Paper for inside, 28 by 42, 70-pound M. F. tint, at 4 cents; 10⅞ sheets to book, allowing 25 sheets on each form for waste and make-ready, 20 per cent for profit	77.00
Paper for cover, 22 by 28, 60-pound colored medium, at 5 cents; four out, 266 sheets	2.00
Presswork, 22 forms (16's), making ready and printing 1,000 sheets, not less than two forms at a time	66.00
Presswork, cover, front and back pages	3.00
Binding 1,000 copies, three wire staples, pressed, and covers glued on, trimmed on three sides, and done up in packages of ten books, forms cut when running through last side on press	28.00
Authors' corrections, at 50 cents per hour	
	$787.50

The 4-em indentation at each line, and leaders that are used as shown in sample page, will make up for the use of italic and small caps. You run the work in 8's, which adds twenty-five per cent to your stonework and twenty-five per cent to your presswork; also, your competitors may have folded in 32's and on machine, all of which has a tendency to reduce the price. Call again. I thank you for the inquiry.

FROM TREE TO TYPE.

At 7:35 A.M. three giant trees were recently standing in an Austrian forest. In less than three hours a distinguished party of noblemen and publishers were reading the columns of a newspaper, printed on paper made from the pulp of those identical trees. This remarkable experiment was made to show to what perfection the process of papermaking had been brought, says the New York *Journal*. A notary carefully recorded each stage of the progress of the experiment. At 7:35 the trees fell to the ground. The timbers were at once stripped of their bark, cut into small pieces and converted into mechanical pulp. This was placed in a vat and mixed with the materials necessary to form paper, and the first leaf came out at 9:34 A.M., in one minute less than two hours. Some of the sheets were then taken to a printing office three miles distant and the first of the printed papers were issued at 10 o'clock, the entire time occupied in converting a tree into a newspaper being exactly two hours and twenty-five minutes.

ALWAYS A PLEASURE.

The Inland Printer is always a pleasure. Its articles are excellent examples of what trade articles ought to be, and its half-tone printing is such as the printer on this side either can't or won't produce, as we have not had the good fortune to come across any that possess the same artistic qualities which we find always in this journal.—*Scottish Typographical Circular.*

NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly "WAGNER."

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named:

GRAMMAR OF LITHOGRAPHY, by W. D. Richmond. $2.50.

PHOTO-LITHOGRAPHY, by George Fritz. Translated by E. G. Wall, F.R.P.S. $1.50. G. Gennert, New York.

SOME MASTERS IN LITHOGRAPHY, by Atherton Curtis. Illustrated. Limited edition. D. Appleton & Co., New York. $12.

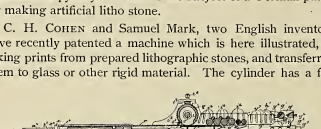
POSTAL CARD ADVERTISING.—Since the Postmaster-General has given his permission in the matter of decorating the front of a postal card, if only room enough is left for the address, advertisers will surely avail themselves of this opportunity to make use of that space, and the time will come when the cards, supplied in sheets (with the Government matter thereon considerably contracted) will go again through the press, and become a flashy piece of stock decoration, or a reserved and harmonious special work of litho art. If we have about reached this stage now, why not use any pictorial card having room for an address, and by adding the proper stamp use it as a postal card, since we have the same privileges for decorating envelopes, one or two pennyworth already. It's the stamp that makes the card go!

THE WORK OF JULES CHERÉT IN THE RECENT NEW YORK ART AUCTION SALE.—Among the conspicuous associates of the New York Lithographic Artists and Engravers, is President Fritz Schuman, a member of Cheret's staff of artists in 1869. He had on exhibition at the above sale a most valuable and artistic collection of rare old lithographs which he is going to present to the New York Lithographic Artists and Engravers as soon as that body have their own permanent home. Among the most admired of these specimens were four executed by Maître Cherét himself. That the celebrated poster king and lithographer has been decorated by the French Government with the "Cross of the Legion of Honor" is a fact but little known in this country, still it is proof that the esteem in which this artist lithographer is held here is not misplaced.

HOW TRADE SCHOOLS ARE CREATED AND MAINTAINED IN EUROPE.—*Die Freie Künste* describes the working of a "Progressive Trade School" for the development of lithographic apprentices and litho and copperplate printers at Vienna. The school has been founded through the efforts of a few artisans, but at the beginning of the last school year 121 apprentices from forty-five different establishments have visited the same, and from these seventy-nine followed the course to the end, and a greater number were graduated. The Board of Trustees is composed of five employers and two employes. The inspection is furnished by Dr. J. M. Eder, Dr. J. Spangler, and Dr. Rud. Maresch. From the Municipal Board of Education, and several other bodies, this school has received 1,600 florins. For tuition fees 205 florins were received. The corporation of the city of Vienna furnishes the necessary localities free.

ARTIFICIAL LITHO STONE AND STONE PASTE.—H. S., San Francisco, California: "I would gladly pay for a good recipe for joining litho stone or filling in veins and other defects existing on such stone. The information could be forwarded to Fuchs & Lang, 29 Warren street, who would guarantee my responsibility and ability to pay any reasonable price asked for a bona-fide recipe." *Answer.*—I herewith tender an old mixture which has often done service on the other side of the water, and give it gratis, for the benefit of yourself or anyone else: Take 200 grams of finely powdered litho stone of not too dark a color; this is dissolved in boiling sulphuric acid until it forms a well sated liquid. Then a mixture of 10 grams of hydrochloric acid, in which is dissolved 5 grams of perchloride of iron and 5 grams of chloride of manganese, is added to the above, after which a gallon or more of warm distilled water may be added. Now, about 55 grams of bicarbonate of soda, 16 grams silicate of potassium and 20 grams of adhesive albumen should be added to the mixture under constant stirring. Sufficient hot water is added until the whole becomes pliable enough to work with a brush. It can only be applied in thin layers, in a heated condition and upon a warm surface. The places fixed up or joined with this paste should afterward be polished with pumice stone. Powdered litho stone dissolved in a solution of pyroxyline ether is the subject of a German patent for making artificial litho stone.

C. H. COHEN and Samuel Mark, two English inventors, have recently patented a machine which is here illustrated, for taking prints from prepared lithographic stones, and transferring them to glass or other rigid material. The cylinder has a face



No. 595,525.

of rubber or other yielding material, and is made to roll back and forth, being capable of two entire rotations. Being rolled over the stone it receives a transfer of the design. The rotation of the cylinder is then stopped, and being moved forward to the glass or other rigid material, and run over it, the transfer is received by the glass.

PREPARING THE LITHO STONE FOR ENGRAVING.—"In preparing the litho stone," says *Etching and Acids*, "the various purposes for which the same should answer, as well as the different quality of stone used, must be considered; a small blue-gray stone of fine quality, mostly used for fine vignette work, should be merely gummed with fresh but thick gum solution. This will give a responsive and tender surface for the most delicate work. The next stronger preparation also allowing the fine needle free action is given by adding to the gum a little Gallus extract, in a proportion of 1 to 3 of gum. Still stronger in etching effect is a solution of 1 part of nitric acid to 16 of a 50-degree gum solution. The simplest way to test is to try a drop on the margin of the stone. If it immediately boils up and shows a white foam, it is too strong for the purpose in hand and will make the stone rough, imparting a very fine grain to its surface. If the bubbles of escaping gas rise slowly then it is right. This way of preparing insures a good adhesion of the subsequent engraving ground. In cases where repeated etch-grounds are to be put upon the stone, where a considerable number of fine impressions are to be taken from the stone, where these prints should possess a high gloss, or, on work which may require the stone to lie around long before being finished or inked in, as also in the negative or reversing methods, to be described later on; a potent factor is oxalic acid. The best way to use it is to keep it dissolved in about two-thirds its quantity of water. After the stone has been prepared in the regular way with gum and nitric acid, and while the surface is yet wet, apply the oxalic acid by moistening a small felt dauber therewith, working it briskly over the stone's face, adding more oxalic as it dries, until the desired polish is obtained. The oxalic can also be sprinkled in powder form upon the wet stone and then be polished with the felt. When finished wash off thoroughly with water, and gum up until used. Care must be taken to apply the oxalic acid *evenly* all over the surface, lest it will bite more in one place than another. A point to be well considered in working upon oxalic polish is that the higher the polish is the bolder must be the cut of your tool in engraving, as a delicate touch with it will only make an incision upon the oxalic surface, but barely touching the stone, therefore showing

the line defectively. In scraping out broad lines it will also be found harder work to cut on the false surface of oxalic. As a rule, soft (yellow) stones are more susceptible to grease, containing a larger proportion of chalk; by the aid of an oxalic preparation their surfaces can be rendered more rigid for engraving. Dark-blue stones require little or no acid in the gum solution, blue-gray and gray stones are also not so liable to grease up; but as they get lighter and softer the act of rendering them less susceptible to grease becomes more important. Old stones upon which engravings had been done, and which have frequently passed through the press, will acquire in time a high gloss similar to oxalic preparation; this, as well as any other natural or artificial polish, can be effectively taken down by the action of a little nitric acid in gum, or by the counteracting qualities of acetic or citric acid, vinegar, fruit juice, etc. A stone having been roughened too much by nitric acid preparation can be smoothed by polishing with cork, and then after a gumming it will be fit for engraving again.

A FEW GENERATIONS OF PRINTERS.

Cumming & Sons, 108 Main street, Houston, Texas, in a letter to THE INLAND PRINTER, claim with a good show of reason that they represent the "longest line of printers" in this country, and give the following facts:

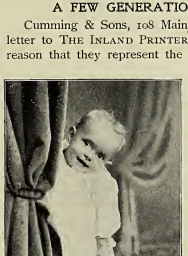


Photo by H. Guy. "COMING."

"William Cumming was a printer in Edinburgh, Scotland, from A. D. 1724 to 1795. His sons, Charles, James and John Cumming, followed the business in Edinburgh, Dublin, New York and Montreal, from late in the seventeenth century up to the middle and end of the eighteenth century. The sons of Charles Cumming, Robert, Charles, William and John Cumming, all followed the business all their lives. Charles E. Cumming is the only survivor of the brothers, and has two sons, William and Horace Cumming, both printers, and associated with their father as the firm of Cumming & Sons, Houston, Texas."

The photo herewith represents the latest "Cumming" or "Comer," child of Horace Cumming. Its fate is not yet decided.

TRADE NOTES.

THE Interior Conduit and Insulation Company has removed its offices from 527 West Thirty-fourth street to 20 Broad street, New York.

THE illustrations of the Boston Municipal Printing Office in this issue of THE INLAND PRINTER are examples of the work of the Hub Engraving Company, of Boston, Massachusetts.

MR. CHARLES S. MILLS, for fifteen years connected with the Morgans & Wilcox Manufacturing Company, is now engaged with the F. Wesel Manufacturing Company, and will hereafter be found at their salesrooms, 82 Fulton street, New York City.

THE *Metal Worker* gives a very interesting history of the old and justly popular firm of Bruce & Cook, which is the pioneer metalhouse in New York City. The firm continues to occupy the same premises — 186 to 190 Water street, and 248 to 250 Pearl street, in which it started business eighty-five years ago. Although large additions to this building have been made necessary, still the old landmark remains as stanch as when built a century ago. This firm makes a specialty of pure etching zinc, and as dealers in such are well known to many patrons of THE INLAND PRINTER.

MESSRS. DILL & COLLINS, papermakers, of Philadelphia, have established a branch office at 156 Fifth avenue, New York City, under the management of Mr. O. B. Hastings. They manufacture paper of the highest grade and are also makers of chemical fiber and surface coaters.

A DOUBLE-ROYAL flat bed printing press is desired by A. Chisman, *Daily Times* office, Dunedin, New Zealand. Mr. Chisman will be glad to receive catalogues from press manufacturers with prices. Half-tone printing is the class of work for which the press is mainly to be used.

THE Holyoke Envelope Company, Holyoke, Massachusetts, has advised the trade that Mr. Dudley A. Johnson, associated with it for the past year, has tendered his resignation and taken a position with another house in a different line of trade. The Holyoke Company has decided not to appoint a successor at present, but deal with the trade direct.

NOTICE has been issued by the A. D. Farmer & Sons Type Founding Company, 163 Fifth avenue, Chicago, that the damage by fire to their main foundry in New York, on January 5, will not affect the Chicago branch materially in promptly filling orders. With the stock at present on hand, and with several machines running, the company is in position to take care of all business.

ASIDE from subscribers regularly on the Chicago mail list and those purchasing copies at the news stands, many receive THE INLAND PRINTER each month from J. Robert Lewis, the authorized city agent, who commenced last June with less than fifty copies, and now faithfully distributes several hundred. A postal card to this office or a call by telephone (Main 555) will insure the regular delivery of the magazine.

CHARLES WARDE TRAVER, who has returned from Munich, where he has been studying under Carl Marr for the past year, has made a hit with the New York publishers, and is very busy preparing cover designs for the spring numbers of some of the most prominent magazines. The April INLAND PRINTER design will be his work. Mr. Traver will make New York his home and has taken a pleasant studio on Fifth avenue, near Madison Square.

OWING to poor health, Mr. Vercamp has withdrawn from the firm of Vercamp, Porter & Co., linotype printers at 296 Dearborn street, and the firm name has been changed to Porter & Co., Mr. A. S. Porter being the principal member. It will continue to furnish special service in linotype slugs of a high-grade character, Mergenthaler book machines being employed entirely, which, of course, are better adapted to fine book and job work than the ordinary newspaper machine.

EARLY in January the trade was advised by a neatly printed circular that the Sigmund Ullman Company were ready for business, and that their new factories were in full running order to manufacture Ullman's inks. A full-page advertisement in the January number of THE INLAND PRINTER also announced the same fact and fully explained concerning the status of the new firm. The office, warerooms and factory are at One Hundred and Forty-sixth street and Park avenue, New York City. Mr. Sigmund Ullman is the head of the new company, and is assisted by his son, James A. Ullman, formerly superintendent of the Jaenecke-Ullman Company's factory in Newark.

M. L. REDFIELD has been appointed western manager for Walter Scott & Co., manufacturers of printing machinery, Plainfield, New Jersey. Mr. Redfield's headquarters will be at 1115 Monadnock Block, Chicago, and his territory will include the country tributary to that city. The company with which Mr. Redfield is now connected has made a number of very remarkable improvements in its machinery, and is putting on the market machines which embody improvements that make them exceedingly valuable. Mr. Redfield, who was for some

years with Barnhart Brothers & Spindler, is well acquainted with the trade in the West, and thoroughly posted in the line of printing machinery, and will undoubtedly do well in his new position.

THE familiar mail pouch, the insignia of the Lake Shore & Michigan Southern Railway, embossed on wedding bristol, heralds the New Year greetings of Mr. E. J. McMahon, manager of the advertising department of that excellently equipped road. Mr. McMahon shows that he knows the value of words. He says what he wishes to say—and stops. Of such are good advertisers. Here is the model:

> That the year 1898 may prove a very successful and happy one for you, is the wish of
>
> Very Truly Yours,
>
> E. J. McMahon,
>
> Mgr. Advg. Dept.

A. D. FARMER & SON, New York, successors to Farmer, Little & Co., were burned out January 5. Damage to building and stock estimated at $100,000; fully insured. Temporary offices have been established at 64 Gold street. Business will be continued at the old staud on Beekman street. The company issued the following card to their patrons:

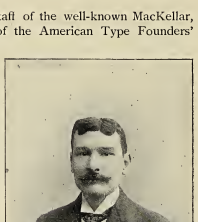
> 63 & 65 BEEKMAN STREET, NEW YORK.
>
> TO OUR PATRONS: 7th January, 1898.
>
> A serious fire has occurred at our foundry, but from our immense plant sufficient has been saved to enable us to supply all our customers with the usual promptness, and they may fully rely upon our giving to all their requirements immediate attention. Yours very truly,
>
> A. D. FARMER & SON TYPE FOUNDING CO.

VENEZUELA is about to be invaded by the ubiquitous Yankee. The National Association of Manufacturers has established a warehouse in Caracas, where the machinery and products of American firms are to be placed on permanent exhibition. A special commissioner has been in that country for the past year making the necessary arrangements, and the first shipment of exhibits was made from New York on December 14. Among the firms that have contracted for space we note manufacturers of addressographs, pencils, comptometers, cash registers, typewriters, etc. In several cases young men have been sent as representatives who will make use of the warehouse for the display of samples. It is said that the Government, newspapers and leading merchants of Venezuela have done all in their power to promote the enterprise.

C. M. STOEVER & Co., of Philadelphia, report business very good. They have divided up their business into departments, all in charge of young and enterprising managers, who are straining every nerve to make the respective departments produce best results. The business of the firm has grown very much during the past year, and in consequence the entire office room on first floor is to be one general business office, while a large room on second floor is to be allotted to the financial manager, bookkeepers, private offices, etc. This will enable their large corps of salesmen to each have a desk and also give ample space to each manager of his department. The firm expects to largely increase its business during this year. They have recently purchased the entire stock of George Anthony & Co., consisting of flat writings, book, news and manila papers, all of which stock will be offered to the general public at greatly reduced prices. This stock will approximate upward of twenty carloads, and great bargains are necessarily in store for the consumer.

MR. F. W. GOUDY, the designer of this month's cover, examples of whose decorative work have already been shown in these pages, has had no art training, and has simply practiced along this line at odd moments during the past two years in connection with his other work, which is that of bookkeeper. Having had no instructor, what he knows of designing has been obtained only by a study of good examples and by hard practice. Mr. Goudy's work has found some favor with the American Type Founders' Company, and he has sold this concern designs for type and borders which will be brought out soon. He has just finished two complete sets of initial letters for the same company, and has other work in progress. His judgment in regard to form and proportion in lettering is good, his decorative designs well worked out, and his acquaintance with the printing business enables him to offer nothing but thoroughly practical designs. Mr. Goudy's drawing has shown great improvement since he first began, and it is safe to say that he will be heard from later with examples that will show even more progress.

THE efficiency of the staff of the well-known MacKellar, Smiths & Jordan Branch of the American Type Founders' Company has been strengthened by the accession of William A. Porter, who was manager for R. W. Hartnett & Brothers, also of Philadelphia, up to the time of his engagement by Manager E. P. Suter. Mr. Porter has a practical knowledge of printing, acquired before entering the employ of R. W. Hartnett & Brothers in 1885, since which time he has been justly rated one of the ablest and most successful salesman of printers' supplies of all kinds in Philadelphia. Mr. Porter carries with him to his new field of labor the best wishes and hearty support of a large number of business acquaintances. He was born in Shamokin, Pennsylvania, April 26, 1860.



WILLIAM A. PORTER.

TRADE with Venezuela and other American countries will be materially aided if the parcel post treaty which is being advocated by Frank B. Loomis, minister to Venezuela, is ratified. The people of the United States may then send to Venezuela through the ordinary mails packages of merchandise not exceeding twelve pounds in weight at the rate of 11 cents a pound. This is particularly important to the merchants of New York, Philadelphia and other eastern cities, who might easily work up a lucrative retail trade with Venezuela, and fill orders by mail, as is now done under our domestic fourth-class postal system. All of the large mercantile establishments in New York, Philadelphia, Chicago and other cities, says the Chicago *Record*, now have departments which carry on trade by mail. People in the country order from samples and send postal notes or checks in payment. In England, France and Germany this is carried on to a much greater extent. The British postal service handles twenty times as many packages of merchandise as that of the United States, and Great Britain has parcel post treaties with nearly all the civilized countries of the globe. The new arrangement will be exceedingly useful also for transmitting samples from manufacturers, wholesale houses and commission merchants in the United States to importers in Venezuela. At present no package of merchandise, however small, can be sent through the mails to Venezuela or any other South American country without first obtaining a consular invoice, which costs $4, and then the package must be sent by express on the steamer, which is expensive and attended with a great deal of risk. The steamship people hate to be bothered with small packages, and make their rates high for the purpose of discouraging that sort of traffic. No package of any size containing samples or merchandise can now be sent to Venezuela or any of the other southern countries for less than $7 or $8, whereas when the proposed treaty is in force a suit of clothes or a dress

or a package of any sort of merchandise that weighs less than twelve pounds can be sent at the rate of 11 cents a pound. Mr. Loomis having started the ball rolling, the United States ministers in other countries will be instructed to negotiate similar treaties.

A QUICK ENGRAVING PROCESS.

WE give below an example of a plate made by a process which enables proprietors of country papers to produce illustrations in a rapid and quite satisfactory manner. It is the invention of Mr. Conger, of Linneus, Missouri. The plates are furnished with a prepared surface having the appearance of a half-tone screen, but are perfectly smooth until the etching is done. The drawing is made directly on the zinc with



a specially prepared ink, and the plate immediately placed in a bath composed of a weak solution of nitric acid, which etches it sufficiently in five minutes to make a plate similar to the one herewith presented. While this work will in no way interfere with the regular engraving business, it is of advantage for small country papers who desire to illustrate some special event and have not time to send to the larger cities for plates. Mr. O'Shaughnessey, of the Chicago *Record*, did the work on this example, which was his first attempt in this class of work.

ONE cannot tell another how to advertise, but one may be able to tell which road has the most mudholes, and where they serve the best meals.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

ATTENTION is called to the advertisement of A. A. Kantor, manufacturer of envelopes, 194 William street, New York. He makes a specialty of envelopes and can furnish them at bottom prices.

THE Chicago Photo-Engraving Company is the oldest process house in Chicago, has always kept pace with the times, and is prepared today to give the best results in all lines of printing plates. 79-81 Fifth avenue, Chicago.

THE J. W. Butler Paper Company has just installed one of the new 50-inch automatic Brown & Carver paper cutters, furnished through Mr. J. M. Ives, the Western agent of the Oswego Machine Works, manufacturers of that well-known cutter.

HOW CAN YOU GET ALONG WITHOUT THESE?

Reducing glass, 3-inch, in metal frame, with handle, for ascertaining how far an engraving or drawing may be reduced with safety, and for ascertaining the effect which will be given by reductions of all kinds, $1.50 net. Magnifying glass, 3-inch, metal frame, with handle, indispensable to every careful printer, $1.65 net. Printers' dividers, for laying out margins, fixing gauges, imposing plate forms; a great time saver and mistake preventer; 85 cents net. For sale at all branches of the American Type Founders' Company.

IMPROVED HAND PRESS.

A new hand press, called the Improved, for use in printing offices and medium and small process engraving plants, has just been brought out by the manufacturers (of the Reliance half-tone press), Paul Shniedewend & Co., Chicago. The Improved press differs from the Reliance in this much, it being a less expensive press, and will come within the reach of all, two sizes being made. The manufacturers guarantee that a proof of a solid type form, full size of the platen, giving an even, sharp impression, without preparing the form by overlaying, can be made on this press, and also first-class proofs of half-tones can be made on them to a good extent. This press will be especially useful to printers where first-class proofs are required of type forms mixed with half-tone cuts, as the half-tones will show up as well as if made ready on a job or cylinder press. Illustration and a more complete description will appear in a later number of THE INLAND PRINTER.

THE DEXTER FOLDER.

The Dexter Folder Company illustrate in their advertisement in this number another of the most successful machines now added to their already long list, "The Dexter Jobbing Point-Feed Book Folder." This machine can also be fed to guides and is equipped with all the latest improvements. The adjustments are extremely simple and the changing from one size to another is only a matter of a few minutes, and in changing from three or four fold work to two-fold or eight-page work is but a question of half a minute. One advantageous improvement is the delivery at the second fold, which enables eight-page sheets to be folded from the smallest to the largest sizes of the machine, instead of the old "tipping in" arrangement which only permitted half of the largest sheet to be folded into eight pages. A perforating attachment is also supplied for preventing buckling or wrinkling on heavy glazed or calendered

paper. This attachment is indispensable on that class of work. This machine is by far the most profitable one for a jobbing plant, being adapted for the greatest variety of book and pamphlet work over that of any other style machine.

DWIGHT BROTHERS PAPER COMPANY.

Dwight Brothers Paper Company have just taken quarters at 61 and 63 Plymouth place, Chicago, occupying the entire building. They carry a complete line of paper, cardboard, envelopes, etc., making a specialty of the finer grades of book papers. They also handle, and will continue to make a specialty of the celebrated "American" enameled book paper, which became so well known during the time it was pushed by the old American Paper Company. The quality of this paper will be sustained, and the new house be able to furnish it in any quantity and on the shortest notice. The advertisement of this firm appears upon another page of this issue.

A RELIABLE INK SPECIMEN BOOK.

The Specimen Printing Department of the American Type Founders' Company has just completed a beautiful ink specimen book showing over one hundred and forty different colors of printing inks and bronze powders supplied by Albert Nathan & Co. These inks are made in Germany, but the firm has a plant in New York for the convenience of its general selling agent in matching colors and supplying inks for special purposes. This is a particularly valuable book, because it is printed with the inks such as are in stock and for sale at all branches of the big type company, and the results are such as every printer can obtain for himself if he uses the Nathan inks. Every specimen is the result of a single impression only; no manipulation of colors was permitted; if an ink developed any defects it was rejected. Special attention was given to working qualities as well as color, and the inks are shown on appropriate papers. The result is a most valuable guide to the printer who has to select colors. The cover design is after a design by Will H. Bradley. The inside plates are by Fleming and Binner, with half-tones by the Gill Engraving Company and Crosscup & West. Obtainable from the nearest branch of the American Type Founders' Company. Attention is directed to the two-page ink advertisement in another part of this magazine.

A NEW TYPE CASE.

The F. Wesel Manufacturing Company, ever solicitous of the interests of the printers, have succeeded in securing a type case that must appeal to all whose attention is called to it. Like many other good things which this enterprising firm has launched upon the market, it is christened the "Success," and will doubtless well merit the name. Space will not allow us to enumerate all the good points of this case, but the following features are noticeable: Saving of 50 per cent in room, as caps and lower case are together. The lay of both caps and lower case are the same. Only one case to shift when making a change. Having a slat slightly raised as a projection to place a "stick" or hold the copy. Bringing the e box nearer the hand. No reaching up to the cap case. All spaces and quads being nearest the hand, and many others. It is the invention of Mr. W. N. Clapp, a New York printer, and will doubtless have a large sale. We learn that the F. Wesel Manufacturing Company has recently been appointed New York representative of Barnhart Brothers & Spindler, type founders, of Chicago.

THE NEW WETTER NUMBERING MACHINE.

On page 684 appears an advertisement of the newest numbering machine, manufactured by Joseph Wetter & Co., Brooklyn, New York, which is so far ahead of the other machines made by that company that the manufacturers claim they have now reached perfection. The illustration accompanying the advertisement will give readers an excellent idea of the device, which in some respects is remarkable, as it has no plunger, no "No.," no friskets and no periods. It numbers consecutively from one to one million without attachments of any kind and



Factories in Which Albert Nathan & Co's Printing Inks are Made.

with no possibility of any break in the consecutive count. It can be used for numbering any printed matter desired, and its small size makes it very convenient for placing in forms where space is scarce. The reputation of the Wetter Company is such that purchasers can rest assured that no machine turned out by them will prove anything but every way satisfactory. Their newest machine will no doubt meet with immediate success, as have all others preceding it. If you need anything that pertains to numbering machinery, remember that this firm makes a specialty of this, and you will make no mistake in selecting goods of their manufacture. Full particulars of this wonderful bit of mechanism can be obtained on application to the manufacturers.

THE CAMPBELL "CHRISTMAS GREETING."

It is doubtless discouraging to photographers who for years have been striving to reproduce the colors of nature with their cameras to witness the success attained in this direction by the printers. With the advent of the half-tones the three-color process was evolved, and this gave an impetus to producing natural colors, which called into action all the inventive minds among the press manufacturers for a press with the greatest ink distribution, delicate impressional power and of absolute register. Numerous presses claiming to possess these points of merit have been placed upon the market, but it has undoubtedly fallen to the lot of the Campbell Printing Press Company, in its construction of the "Century," to be the fortunate firm to finally produce a press which has all the essential qualities

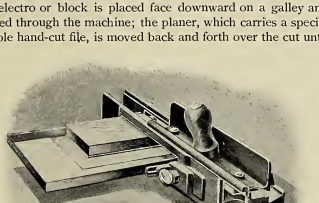
for this class of work. No further proof could be required by any printer, however particular or conservative in this respect, than the handsomely executed "Christmas Greeting" which this firm has been distributing during the holidays. The work



was done by the Bartlett Company, and consists of two large half-tone productions on a single sheet, one in three-color and the other in black. Here the delicacy of impression, the smoothness of inking and the absolute precision of register combined gives an effect which makes it an acknowledged work of art. In view of the perfection with which machinery must be built to produce such beautiful work, it is but natural that the Campbell Company are enthusiastic over their success, and are anxious that every printer shall avail himself of the process which they have discovered and which they have placed at his disposal.

EVERY PRINTER NEEDS ONE.

The illustration herewith gives a good idea of one of the best and most useful tools ever invented for the printing office and pressroom. It is called the Challenge Type-High Machine, and the special object of the invention is to enable the printer to make cuts or electrotypes exactly true and even. Plates that are mounted on wood are liable to become warped or higher than type. It will readily be seen by reference to the cut that the electro or block is placed face downward on a galley and passed through the machine; the planer, which carries a special double hand-cut file, is moved back and forth over the cut until



it comes out the correct height. The plane is also used for squaring such blocks as may be out of true. The machine is not an experiment. Many first-class printers testify to its utility. One says, "You could not buy it back at any price; it saved its cost in one week." Another says, "We use it every day, and now can't keep house without it." "We consider the cost but a trifle when compared with its usefulness." It is made by the Challenge Machinery Company, Chicago, and is for sale by all type founders and dealers. Write for descriptive circular and further particulars.

DISFIGURING FIGURE WORK.

Many jobs and ads. are botched by using wrong font fractions. Very often this is unavoidable, but a glance at our Specimen Book will show a variety of job face accents which makes botch work inexcusable. We have just added De Vinne

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Fractions, all sizes from 6 to 24 point, inclusive, at 50 cents per font; De Vinne Condensed and Quentell Fractions, all sizes from 6 to 24 point, at 50 cents, and 30 and 36 point at 75 cents per font. Send orders to nearest branch of the American Type Founders' Company.

PREMO CAMERAS.

These popular cameras are made in so many different styles that it would be impossible to tell all about them here. The makers have, however, prepared a beautifully illustrated catalogue that they would be glad to mail to anyone interested, upon request. A letter to the Rochester Optical Company, 25 South street, Rochester, New York, will be promptly answered.



The "Premo" cameras have the finish, the late improvements, the lenses, the workmanship to make them exceedingly popular, and the large sales fully attest their many good qualities.

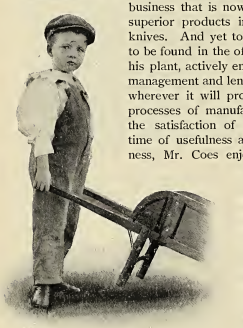
AN INDESTRUCTIBLE BLANK BOOK COVER.

The first practical improvement in a blank book cover in many years has lately been invented by Mr. Tony Faifer, superintendent of the binding department of The Henry O. Shepard Company, Chicago. It comprises many features heretofore unknown in blank book making. In order to produce a first-class blank book it has always been considered necessary to get the best of linen thread for sewing. With this book, sewing is entirely done away with. The next requisite in making a book by the old method was to buy the very best glue to apply to the back. No glue is required for the new book. Tar board was also needed in making the book the other way. In Mr. Faifer's invention this is entirely discarded. Leather and paste were also articles much needed in making books on the old plan, but in the invention under consideration these materials also are entirely unnecessary. When all the above materials are discarded, one would naturally suppose that the blank book maker's occupation would be gone, and it might as well be when the price at which blank books have been made in the last few years is considered. There is so little profit in the work at present that it is a wonder how those in the business make a living out of it. Prices are lower today than they ever have been, notwithstanding the fact that leather has advanced fifteen per cent in the past year, to say nothing of other materials which enter into the manufacture of the books, which have

also appreciated in price, although not to such a great extent, perhaps, as leather. Blank books should cost more instead of less than some years ago, if their makers desire to make any profit at all. It is strange that blank book makers do not take into consideration the added expense they are put to in manufacturing at the present day, and make their charges for work in accordance therewith, instead of cutting prices as is being done every day. It is said that an eight-quire plain country record, medium size, bound in county record style, extra hubs, with fronts, was considered cheap at $13 eight years ago. A book of this kind can today be bought for $9.50, although the price of all materials used in the manufacture is much higher, and labor is no cheaper. The actual cost of a record, as above mentioned, is about $8.70 net, in Chicago. Can the manufacturer make any money at this rate? The time, therefore, seems to be ripe for a radical change in blank book making, and it is the opinion of many who are in position to judge, that the "loose-leaf system" of accounting opens the way and bids fair to be adopted by all blank book users. No book made in this style has more advantages than the "Indestructible Blank Book Cover" invented by Mr. Faifer, which is guaranteed to last a lifetime, and is especially adaptable to this system. Full information concerning it can be had by addressing the inventor.

SOMETHING TO BE PROUD OF.

Sixty-eight years is a longer time than most men are privileged to look back upon, and yet that is just the length of the business career of Mr. Loring Coes. It was in 1830 that he established, at Worcester, Massachusetts, the manufacturing business that is now so well known for its superior products in the line of machine knives. And yet today Mr. Loring Coes is to be found in the offices and workrooms of his plant, actively engaged in the details of management and lending his valuable advice wherever it will promote improvements in processes of manufacture. In addition to the satisfaction of surveying upon a lifetime of usefulness and of success in business, Mr. Coes enjoys the proud title of great-grandfather. The young man who is to furnish the trade with micro-ground knives in the latter part of the twentieth century appears in our illustration. His outfit indicates a readiness to do business that may well make his parental predecessors apprehensive for their tenure of office. One of the results of this continuity of management in the hands of one family over so long a period is to be seen in the perfection attained in the manufacture of the Coes knives. Many thousands of dollars have been expended in experiments with materials. Today sixty-five per cent more steel than in the old knives enters into the cutting edge of the Loring Coes knives. Then again, a Swedish Siemens-Martin steel is used for backing, in place of the old-fashioned iron or Bessemer steel, which was so springy that it ran off or sprung away in heavy cuts. The hardening is performed by a patent thermostatic process. All this care assures a stiffness, temper and durability of edge that cannot possibly be obtained by the ordinary methods of manufacture. The micro-ground surface is secured by special finishing tools of phenomenal accuracy. Bearing these facts in mind, it is little wonder that the popularity of the knives in the paper, printing and bookbinding trades has grown apace. In fact, the output of the firm has been doubled in the last decade, and for seven years past, in spite of universal business depression, it has been necessary to run steadily on overtime work.



NEW LIGHT UPON THE MOST INTERESTING OF SUBJECTS.

"There are books, and there are books, but we have just finished the examination of one which deserves more than a mere passing mention, for within its ample covers a number of the greatest scholars of England, Germany, and of our own land, give to the world the result of their scientific research and earnest logical thought upon that most interesting of all subjects, the world's history—for centuries of time its only history—as found in the Bible; and that Bible's message to the world.

"This is an age of investigation; dogmatic assertion is not argument, nor is dumb acceptance a real belief. There is a better hope for the earnest, sincere doubter, though in error, than for the careless, unreflecting conformist. While on this earth we can only strive for truth. Its profoundest volumes are alike beyond earthly vision and mortal reason. But the love of knowledge is heaven-sent, and in 'The People's Bible History' this spirit of the dawning twentieth century is frankly met and without pharisaical repulse. And what a splendid array of mighty minds illume these pages with their best thought!

"The Rt. Hon. William Ewart Gladstone points with the unerring finger of logical deduction over the wide fields of sacred and secular history. The Rt. Rev. Dean Farrar, of Canterbury, brings to bear the light of scholarly research upon the Hebrew account of the creation, as compared with the writings of other ancient nations. A celebrated professor of Queen's College, Oxford, who has devoted his life to the study of the disentombed ruins, tablets and records of prehistoric peoples, shows the origin, connection and historical value of the more ancient sacred scriptures. The Rev. Dr. Edward Everett Hale, of Boston, turns the searchlight of contemporaneous history and archæology upon those, so-called, 'Four Silent Centuries,' between the old era and the new.

"Thus do seventeen of this century's authorities contribute, in as many sections, the treasures of archæology, history, science, and philosophy to this volume, and so, with missing data supplied, important statements verified, great truths upheld, and the whole arranged in consecutive order, mankind has, *for the first time*, a Bible History (*not* a mere commentary, but a consecutive and complete history), at once convenient, comprehensive, interesting and accurate. The origin, the preservation, the unification of the different books of the Bible are made plain and their message to mankind is presented in the light of collateral truths.

"For instance, it is a satisfaction to read of the 'Moabite Stone,' whose thousand graven words speak like a far-echoing voice from the dim past, telling clearly a story of persons who 'once upon a time' lived their little lives here on this round earth, which was the all-important sphere to them, 2,800 years ago. Their record of the Moabitish rebellion against the Kingdom of Judah corroborates the Biblical account, and 'tis an added pleasure to find in the volume before us a full-page photograph of that silent, faithful witness, the original of which is now in possession of the French Government. A map showing the site of the ancient city where this stone was recently found, completes the realism of the impression.

"The book is vivified with abundant illustrations. These are from photographs of historical localities as they appear today, or of important actors in those life dramas, as they are painted by the great masters. Its maps are newly revised and accurate. A most thorough and conveniently arranged index adds to the ready usefulness of the work.

"In the midst of a rich harvest of clover blossoms and violets it would seem ill-humored to cavil at the occasional nettle.

If Dean Farrar is here and there a bit technical, we can overlook this, when so much of his abundant wisdom is plainly and beautifully expressed. If the rhetoric of Doctor Gunsaulus' easy-flowing, well-balanced sentences is now and again a trifle brilliant, surely this were better than to restrain too much this most beautiful characteristic of his scholarly style. In fact, the charm and value of this work lie in this, that the laboriously acquired and carefully adjudged knowledge of the scholar is found side by side with the more intuitive perceptions and spontaneous utterance of inspired genius, and each, where these special attributes are most valuable.

"'The People's Bible History' has been called a 'revelation revealed'; a book that must inevitably become an integral part of every library, old and new. It must interest alike the teacher and the student, the believer and the doubter.

"There is a fearless fairness about it that commends it to every sincere searcher for truth."—*Evening Lamp.*

It is a pleasure to announce that the work above referred to can now be obtained at all book stores and booksellers generally, or will be mailed or expressed prepaid direct by the publisher, Henry O. Shepard, 212-214 Monroe street, Chicago, from whom all information can be obtained. If you cannot find it on sale at your store, advise him and full particulars will be sent. See advertisements on pages 706 and 707, which will give you a good idea of the scope of this grand work.

THE BRITTON PRINTING COMPANY, CLEVELAND.

A revolution in the printing business. So it may be termed, and properly, in the case of The Britton Printing Company, of Cleveland, Ohio. The strides of progress made by this firm during the past five years have been phenomenal. It has only been this number of years ago when the reorganization of the old firm of the Clark-Britton Printing Company took place, the



new and present firm adopting the name of The Britton Printing Company, and since which time the onward march has been one of steady progress and improvement, and today this firm is one of the foremost in the printing and stationery business in Cleveland. We give herewith a view of their present new quarters on Erie street, a building especially erected by them and adapted to their line of work, having large free floor area and an abundance of light.

The work of this firm has attracted wide attention, owing to its superiority, and it may be stated that there are few, if any, firms doing a finer and a better class of work. Their printing is restricted almost entirely to fine half-tone printing and color-work, and the fact that they have been running their plant night and day for the past two months in order to keep up with their work, with sufficient orders on hand to run at full capacity for the next two months, would indicate that their work is being appreciated in a substantial manner. The addition of a new press, just being erected, still further increases their press-room facilities. Their plant today is the most complete in every department of any printing house outside of New York or Chicago, the machinery all being driven by direct-connected motors, placing the cost of production at a minimum and insuring cleanliness, an important factor in the production of high-grade printing.

The management of the business is under the direct charge of Mr. E. F. Hamm, the secretary and manager of the company, who has held the same position since the reorganization of the firm, who is an energetic business man with the necessary push and ambition to be in the foremost rank. The printing department is under the supervision of Mr. James E. Doyle, with Mr. W. E. Bicknell in charge of the stationery and office supply department. The success of this firm lies in the fact that there are willing hands always ready to please and to grasp opportunities when offered. We predict for them further success, and wish them an abundance of prosperity.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

AT AUCTION.

FOR SALE, AT AUCTION—On Monday, March 21, at 12 o'clock M., one newspaper press, one book press, one card press, and various pieces and patterns, the property of The American Printing Press Company, now on fourth floor, 33 to 43 Gold street, New York City, will be sold at above address to meet charges and expenses.

BOOKS.

EARHART COLOR PRINTER—Never been used; cost $10, will sell for $7 F. O. B. EUGENE C. CASE, Benzonia, Mich.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price $1. THE INLAND PRINTER CO., Chicago.

FOR SALE—200 copies of "The Life of Christopher Columbus," by Edward Everett Hale, D.D., Boston, Massachusetts. Suitable for clubbing. Cloth, 16mo, 320 pages; price, $1. Will sell for 25 cents a copy in lots of fifty. "F 25," INLAND PRINTER.

GET THE EMBOSSER'S GUIDE and emboss it yourself. It tells you all about embossing; three different ways of doing it. How to make embossing composition at 10 cents a pound. Contains very valuable ink recipes, color schemes, etc. Every printer who is a printer should have one. Send today. Price, $1.50. MACHRIS EMBOSSING & MFG. CO., Kokomo, Indiana.

PRINTERS' Book of Recipes contains zinc etching, stereotyping, chalk plate, gold-leaf printing, printers' rollers, how to work half-tones and three-color half-tones, and twenty-five other valuable recipes. Price, 50 cents. Satisfaction guaranteed. E. W. SWARTZ, Goshen, Ind.

PRINTERS, Do you understand the value of knowing how to manufacture all kinds of printing and lithographic ink and their varnishes? Mail money order for $3 and secure copy of book that will teach you. GEORGE W. SMALL & CO., 1921 Kinney avenue, Cincinnati, Ohio.

PRINTERS' TRADE SECRETS.—Directions for photo-engraving, zinc etching, coating chalk plates, simple tint grounds, embossing, mixing colors, inkoleum, printers' varnish, padding glues, and many other valuable recipes. Illustrated. 50 cents. Table of contents for stamp. A. GAINES, Mendon, Mich.

BUSINESS OPPORTUNITIES.

FOR SALE—A job printing office and book bindery in Iowa. Good opening for paper. Price, $3,500; half cash, balance on time. "F 228," INLAND PRINTER.

FOR SALE—A small show printing plant, now doing a nice business. An excellent chance for a practical man to get rich. "F 243," INLAND PRINTER.

FOR SALE—A well-equipped country newspaper and job office (circulation 800) in best town in Northwest; $1,500; part cash and time; good reasons for selling. "F 201," INLAND PRINTER.

FOR SALE—Finely equipped job plant in Indiana gas belt. Cylinder press, two jobbers, good engine, paper cutter and plenty of type faces. Will sell cheap for cash. Great bargain. Don't write unless you mean business. Good reasons for selling. Jobwork averages $175 per month. Further information of interest can be had by addressing "F 230," INLAND PRINTER.

FOR SALE—One-third interest in printing business, with position as manager; $1,000; snap. "F 204," INLAND PRINTER.

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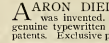
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WORLD'S DISPENSARY MEDICAL ASSOCIATION.
R. V. PIERCE, Pres't.

The Universal Verdict.

New York, Sept. 23, 1897.
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Most respectfully,
H. A. ROST PRINTING & PUB'G CO.

The Press that Lasts.

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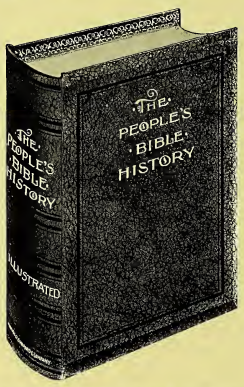
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BOND Thickness No. 16	$12.50	$15.00	$17.50	$20.00	$20.00	$23.00	$24.00	$25.00	$25.00	$30.00	$36.00	$32.00
BOND " " 18	13.50	16.50	20.00	22.00	23.00	25.00	26.00	27.00	27.00	33.00		36.00
BOND " " 21	15.00	18.00	22.50	25.00	26.00	28.00	29.00	30.00	30.00	36.00		40.00
BOND " " 25	18.00	22.50	27.00	31.00	30.00	33.00	34.00	36.00	36.00	45.00		47.00
BOND " " 29	20.00	24.00	29.00	32.00	32.00	36.00	38.00	40.00	40.00	48.00		52.00
PARCHMENT DEED " " 31	28.00	34.00	40.00	44.00	44.00	50.00	53.00	56.00	56.00	68.00		73.00
PARCHMENT DEED " " 37	34.00	40.00	47.50	53.00	53.00	60.00	63.50	67.00	67.00	81.00		87.00
PARCHMENT DEED " " 44	40.00	47.50	56.50	62.00	62.00	71.00	75.00	81.00	81.00	96.00		103.00
ARTIF'L PARCHM'T " " 56	60.00	72.00	84.00	96.00	95.00	110.00	114.00	120.00	120.00	144.00		155.00

TINTED BOND, 17 x 22 and 17 x 28, No. 21, also in stock in Blue, Buff, Green, Pink and Salmon.

500 Sheets and over, 30% from list.
Less than 500 Sheets, 20% from list.

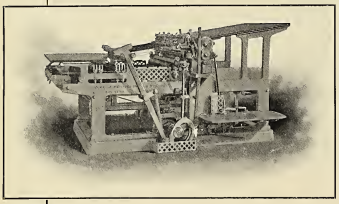
J. W. BUTLER PAPER COMPANY,

SPECIAL SIZES, ETC., to order promptly.

212-218 MONROE ST., CHICAGO.

Three=Color Work and the "Century."

We are pleased to acknowledge the congratulations which continue to come to us, but as the remarkable showing made by the "Century" Press in 1897—a bad business year to most people—was due to the sterling qualities of the machine itself, we gladly accept the applause of our many patrons and friends upon its behalf.



1898, we are happy to say, bids fair to double the record of 1897 and we have been at considerable pains to procure facilities great enough to supply promptly the rapidly increasing demand. This is no idle statement, as may be seen when it is known that from January until December, 1897, the work of building "Century" presses had to be carried on day and night with two shifts of men.

In view of the studies we have made in connection with the three-color process, we are experiencing a sharp request for "Century" machines for that purpose. As this remarkable process is rapidly displacing lithography and is spreading into all branches of commercial printing, and is extremely profitable where strictly three-color appliances are engaged, the three-color department of "Century" construction is likely to have greater demands made upon it than it can possibly meet.

By those who contemplate adopting the three-color process, we are frequently asked if their present machines, of various makes, cannot be used or adapted to that class of printing. Concerning this we would say, for the general information of those interested, that work of this exquisite nature requires a more accurate register than has ever heretofore been necessary, a clearer and steadier impression and a delicacy of touch and precision of action on the part of the machine that no press, unless constructed throughout from a three-color printer's standpoint, can give.

In these printing qualities the "Century" excels even the Stop-Cylinder, and besides being handier has a far greater producing capacity.

To those who have not seen a specimen of perfect three-color work we shall be glad to send "The Queen of Flowers" produced upon a "Century" by Messrs. Bartlett & Co., of New York.

Illustrating the admiration which this gem from the "Century" press has called forth in the highest technical circles, we print below a letter from Mr. J. Harry Carson, Secretary of the Denver Typothetae.

Denver Typothetae
J. HARRY CARSON, SECRETARY
1336 LAWRENCE ST. ♣ DENVER

February 2nd, 1898.

Campbell P. P. & Mfg. Co.,
New York.

Gentlemen:—

Permit me to compliment you on your 3-color sheet. I consider it the most exquisite specimen of 3-color half-tone printing I have ever seen. The brilliancy of the whole picture, the beautiful gradation of coloring and variety of treatment in delicate shades to deep colors is certainly a marvel of the craftsman's art.

Very truly yours,
J. Harry Carson,
Secretary Denver Typothetae.

NOTE.—In rapidity of execution and in perfection of product the "Century" is unrivaled.

THE CAMPBELL COMPANY,

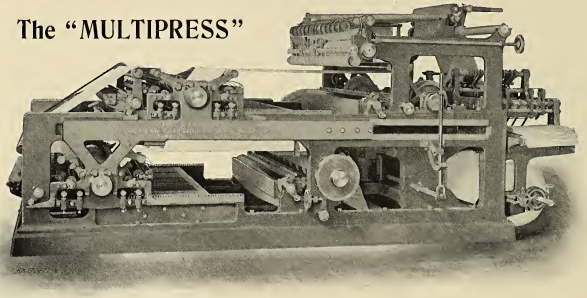
334 Dearborn Street, CHICAGO, ILL.
5 Bridewell Place, LONDON, E. C.
5 Madison Avenue, NEW YORK.

"A Newspaper Man

Has troubles enough of his own without being constantly annoyed and worried by the unreliability or uncertainty of his mechanical equipment."

The newspaper man who said that simply echoed the sentiments of hundreds of others.

The "MULTIPRESS"



(many presses in one) is the only **Flat Bed Web Perfecting Press** which can be operated day in and day out with absolute certainty of action and at a speed far in excess of any similar machine.

Four, six or eight page papers printed, perfected and folded at from 5,000 to 6,000 per hour; not in spurts but all the while.

Its simplicity and strength will interest you; its convenience please you.

We build it in standard sizes as follows:

No. 14, printing 6 and 7 or 7 and 8 columns. Length of sheet, 22 inches.

No. 15, printing 6 and 7 or 7 and 8 columns. Length of sheet, 23½ inches.

Write for papers produced on press and descriptive booklet.

"The Duplex Press Company, of Battle Creek, Mich., sends out a copy of the judge's decision, in the case brought against them by the Campbell Press Company. In this case the decision is favorable to the Cox Company. The Campbell Company have appealed, however, and the case will come up again before the Court of Appeals in May. As the case now stands, four decisions have been rendered in favor of the Campbells and one in favor of the Cox Company. I can only repeat my advice of last June, that printers thinking of buying a Duplex press from either concern would do well to demand a bond protecting them in case the final decision should go against the press they have purchased. The Campbell people have advertised their readiness to give such a bond in many papers, except THE JOURNALIST, which made the suggestion. If the Cox Company have made any similar offer I have not seen it."—*The Journalist, February 5, 1898.*

THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO, ILL.

5 Bridewell Place, LONDON, E. C.

5 Madison Avenue, NEW YORK.

Our Secondhand List

Shows—that the "CENTURY" has replaced machines which, until its advent, were considered of the most modern construction.

We offer For Sale:

ONE MIEHLE—Four-roller, two-revolution. Bed, 39 x 53. Rack and screw and table distribution, air springs, front fly delivery. Up to date, excellent condition.

ONE HUBER PERFECTOR—Bed, 37 x 52. Four form rollers, rack and screw and table distribution. Excellent condition.

ONE COTTRELL—Four-roller, two-revolution. Bed, 34 x 50. Rack and screw and table distribution, front delivery, air springs, box frame. Excellent condition.

ONE WHITLOCK DRUM—Bed, 27 x 39. Two rollers, rack and screw and table distribution, tapeless delivery, air springs. Excellent condition.

ONE BABCOCK STANDARD DRUM—Bed, 29 x 42. Two rollers, rack and screw distribution, air springs, tapeless delivery, box frame. Excellent condition.

ONE CAMPBELL BOOK PRESS—Double-ender. Bed, 34 x 50. Four rollers, rack and screw and table distribution, front fly delivery. Excellent condition.

ONE HOE DRUM—Bed, 28 x 42. Two rollers, rack and screw distribution, box frame, air springs, rear fly delivery. Excellent condition.

ONE CAMPBELL TWO-REVOLUTION PONY—Two rollers. Bed, 23 x 28. Rack and screw and table distribution, front fly delivery. Excellent condition.

Those having a predilection for any particular make or style of machine will find it to their advantage to place their names upon our *Waiting List*. We have many machines of all makes passing through our hands continually, taken in exchange for "Centurys," and those whose names we have are given their choice before the machines are advertised for sale; many bargains have been secured in this way; machines sometimes run but a few months.

Write us for prices and terms and complete list.

NOTE.—The "CENTURY" today is the standard by which the efficiency of all other machines is measured.

THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO, ILL.

5 Bridewell Place, LONDON, E. C.

5 Madison Avenue, NEW YORK.

The Tournament of the Century

Baltimore Wins

Contest No. 4!

Color Form.

Printed on a No. 1 Four-Roller "Century" Press; bed, 39 x 52.
Size of sheet, 33 x 48.
Pounds to ream, of above size, 86.
Size of form, 32½ x 47½.
Electroplates used — part new, part old.
Number of colors, one (pink).

Entire time consumed in make-ready, 8 hours.

Pressman put up all lifts.

Actual running speed of press throughout, 1,740 per hour.

Total number of impressions printed, 52,000.

Number of hours and minutes run, from the time press started until form was off the press, including all stops, such as washing up, putting up paper, etc., incidental to regular work: 30 hours, 15 minutes.

Average number of impressions per hour, 1,719, or a total of 17,190 impressions per day.

This record was sworn to before a Notary Public and countersigned by the American Label Co.

REPORT OF THE JUDGES.

Campbell Printing Press & Mfg. Co., New York:

Gentlemen,—In determining the distinctive merits of the work submitted in Contest No. 4 of the Tournament of the "Century," I have taken much time and given to the specimens the consideration they deserve. I now recommend that Messrs. McKenna and Willard, of the American Label Co. of Baltimore, Md., be awarded the prize.

Yours very truly, LOUIS H. ORR.

The Campbell Printing Press & Mfg. Co., New York: February 16, 1898.

Gentlemen,—I am in favor of awarding the prize in Contest No. 4, Tournament of the "Century," to James McKenna, pressman, and John Willard, feeder.

Very truly yours, C. B. WOODWARD.

The Campbell Printing Press Co., New York: February 16, 1898.

Gentlemen,—Your favor of February 14 duly received. In reply have to say that the prize in the Fourth Contest should be awarded to James McKenna, pressman, and John Willard, feeder, of the American Label Co., Baltimore.

Yours very truly, J. F. EARHART.

The awards, together with certificates of same, duly signed and sealed, have been presented to Messrs. McKenna and Willard.

Contest No. 5 began February 1, ends March 31. Awards, $60 and $40. Send in your samples of work without fail.

Don't forget, the Grand Final Contest begins April 1, ends May 31. Awards—$600 to pressman, $400 to feeder.

The Winners...



JAMES E. McKENNA, Pressman,

WAS born and raised in Cincinnati, Ohio, and served his time with Russell & Morgan Co. of that city. His experience with them and other large printing houses of the East and West renders his services of especial value to the American Label Co. and undoubtedly enabled him to appreciate the remarkable capabilities of the "Century" and so produce the results which have won for him the prize in Contest No. 4.



JOHN L. WILLARD, Feeder,

WAS born and raised in Baltimore and served his time in various offices in that city before taking a position with the American Label Co. His undoubted ability to handle work rapidly and accurately, combined with the many notable features found only in the "Century" press, thus assuring unequaled register on colorwork at high speeds, has set a standard for output which is highly creditable.

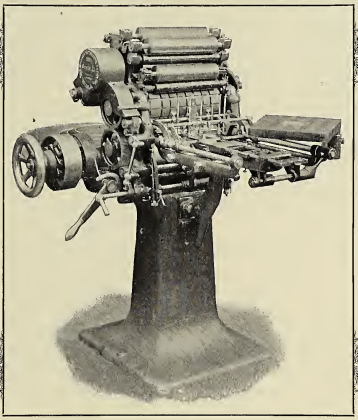
Employed by American Label Co., Baltimore, Md.

The Campbell Company

THE HARRIS AUTOMATIC PRESS

Prints from Type!

GAINS TIME.
SAVES EXPENSE.
DOES QUICK WORK.



USES TYPE FOR SHORT RUNS OR PLATES FOR LONG RUNS.

A New Device!

CARDS, ENVELOPES, TAGS, POSTALS, ETC., PRINTED AUTOMATICALLY AND DIRECT FROM TYPE BY THE NEW ATTACHMENT TO THE HARRIS CARD AND ENVELOPE PRESS.

Some Salient Points for Printers:

THE Harris Automatic Presses are rapidly superseding, for special work, the tedious and expensive operation of the job press.

OUR new device bids fair to inaugurate another revolution in rapid printing. 17,000 an hour is our champion record, but now you can save time in another way.

TIME is immensely gained because you can print short runs of, say, 3,000 or smaller without waiting for electroplates.

ANY type in your office with face not deeper than 3/8 inch can be used in forms up to 3 1/2 x 8 1/4 inches, and press-work commenced at once.

THE new attachment can be adjusted to all Harris presses now in use, and is supplied on all machines leaving our factory.

WHEN you desire to use plates for long runs, etc., the attachment will not interfere, and machines run with equal facility.

IF you are accustomed to think an ordinary job press rapid, you will be amazed at the speed with which the Harris Automatic turns out the work.

PROFITS in printing depend largely on the use of time-saving devices. Our catalogue will help you. Send for it.

THE HARRIS AUTOMATIC PRESS COMPANY,
BUILDERS OF PRESSES FOR SPECIAL WORK,
NILES, OHIO, U.S.A.

ANTHONY'S
PATENT LINE SCREEN HOLDER.



No Kits.

No Trouble.

Holds any size of Plate and Screen.

Distance between plate and screen adjustable.

Send for Descriptive List.

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Unsurpassed for opacity and sharpness of lines and transparency of spaces.
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E. & H. T. ANTHONY & CO., 591 Broadway, New York, or 45, 47 and 49 East Randolph Street, Chicago.

Anderson's Photo-Mechanical Processes and Guide to Color Work.
A complete guide to the photo-reproduction processes, three-color work, etc. Illustrated with three-color print, color chart and many half-tones. Price $5. For sale by
E. & H. T. ANTHONY & CO., 591 Broadway, New York, or 45, 47 and 49 East Randolph Street, Chicago.

AND THE INLAND PRINTER CO., 214 Monroe St., Chicago.

Juergens Bros. Co.
ELECTROTYPERS & STEREOTYPERS



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INCORPORATED



OUR AIM—HIGHEST GRADE OF WORK, PROMPTNESS, REASONABLE PRICES.

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FOR PRINTERS AND BOOKBINDERS.

DOUBT as to the wisdom of substituting electric motors for shafts and belts, in operating printing and bookbinding machinery, no longer exists.

There is every reason for the change; there is none against it.

The only question now is whether the geared or the direct-connected type of motor is the better.

The Lundell Motor is made in both types.

The American Book Company has in its New York plant eighty Lundell Geared Motors.

The American Lithographic Company of New York has one hundred and forty Lundell Direct-Connected Motors.

McClure's Magazine, and University Press of Cambridge, use Lundell Geared Motors.

Lundell Motors effected for the American Lithographic Company of New York a *saving of 44.2 per cent* in cost of power and light; and not only that, but the change improved their conveniences for operating machinery, and quality of light as well, thus increasing quality and quantity of product.

We are always prompt and happy to consider conditions and furnish estimates to printers.

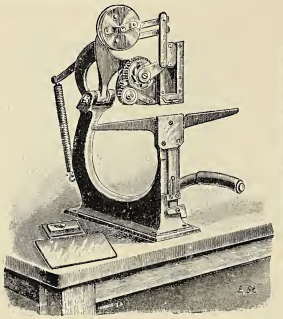
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Address all inquiries to

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Commercial Cable Building, - - - - - NEW YORK CITY.

It's a "Success" Wire Stitcher.....



Hand-power, $36 net.

With Foot-power attachment, $38 net.

It feeds direct from a spool, making its own staples. Will stitch both flat and saddle, from a single sheet up to three-sixteenths of an inch, according to texture of paper. One roll of wire, costing only 40 cents, will make 15,000 staples. **Every machine guaranteed.** Write for samples of its work.

EVERYTHING (except Paper) FOR THE PRINTER

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82-84 Fulton Street,
New York.

Lifted at once into Public Favor



A COMPACT STEEL MECHANISM WORTH ITS WEIGHT IN GOLD.

The Better "Wetter"

A type-high machine that meets the requirements of every printer. Will number consecutively checks, tickets, stubs, order blanks—everything. Small enough to permit printing and numbering at one impression, a saving of 100 per cent.

NO PLUNGER.
NO "No."
NO PERIODS.
NO FRISKETS.

Requires no attachments whatever. Locks up in the form same as a slug. Prints figures and nothing but the figures—clean, clear, and as sharp as copperplate. The only *absolutely perfect* typographic numbering machine. Strong and indestructible. Entirely automatic from 1 up to 100,000. The best investment a printer can make.

Circulars ready—ask for them.

JOSEPH WETTER & CO.
Nos. 515 to 521 Kent Avenue,
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It's Easy Enough

TO CALL ANY INK THE BEST—BUT HARD TO PROVE THAT IT'S ANYWHERE NEAR AS GOOD AS "BUFFALO" PRINTING INK. WE DON'T TAKE A PAGE TO SAY THIS—IT ISN'T NECESSARY. THE GOODS DO THE TALKING.

"BUFFALO INKS ALWAYS WORK."

Buffalo Printing Ink Works,
BUFFALO, N. Y.

"At the Top."

PUNCTUALITY, EFFICIENCY, SATISFACTION—

Elements of success synonymous with the name of Osgood & Co., designers and makers of.....

Printing Plates.



Osgood's Designs in black and white, or colors, for catalogues, booklets, magazine covers and advertisements of every kind, combine all the essential factors of originality, strength and tone. They cannot fail to please you. Centrally located for Chicago trade. Careful and immediate attention to mail orders. "The Illustrator and Engraver," and specimen sheet of colortype work mailed free to prospective customers.

FINE COLOR ENGRAVING A SPECIALTY.

Please mention THE INLAND PRINTER.

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Long Distance 'Phone, Main 3488.

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ATTESTS
EXCELLENCE.

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HALF-TONE,
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METAL ENGRAVING.
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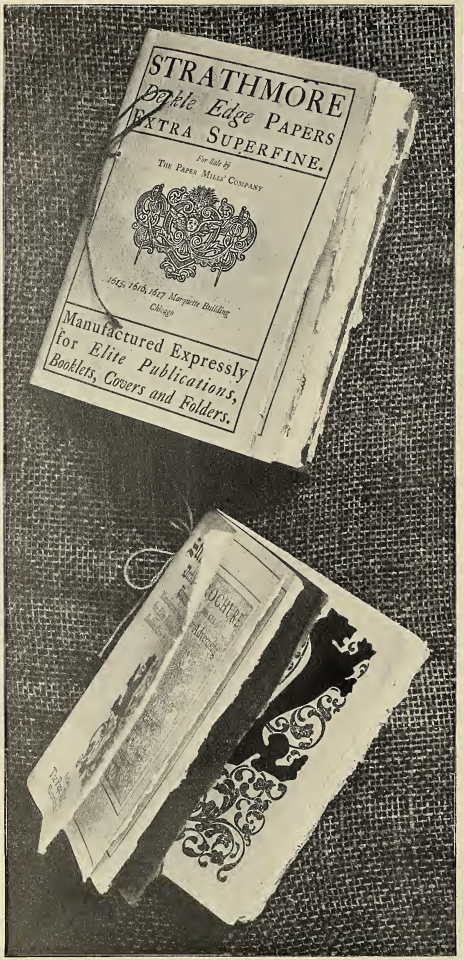
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COLORED FLATS WATERMARKED
"PARSONS PAPER COMPANY"

THESE PAPERS CARRIED IN TWENTY DIFFERENT TINTS

OWING to dissatisfaction among the trade from the fact that inferior goods are sold as those of our manufacture, we have decided to make, from January 1, our regular lines of Colored Flats, both Wove and Laid, with the watermark "Parsons Paper Co." The papers will also be put up ***500 sheets to the ream.*** We shall endeavor to continue this as the ***standard*** line of Loft-dried Colors, in the market.

PARSONS PAPER CO.
HOLYOKE, MASS.



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THESE DAINTY BOOKLETS WILL BE SENT ONLY ON RECEIPT OF TEN CENTS TO DEFRAY COST OF MAILING.

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The Synonym for

SUMPTUOUSNESS,
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SEND FOR SAMPLES STRATHMORE DRAWING BOARDS AND PAPERS FOR ARTISTS' USE; AS MUCH SUPERIOR TO OTHER DRAWING BOARDS AS STRATHMORE PAPERS ARE TO OTHER PAPERS.



THE QUEEN'S BODYGUARD.

WHEN you look through the printing offices you will discover that the best printers and pressmen have a remarkable attachment for pets. Of course the editor has his cat which thrives on spring poetry, paste, and other odds and ends. But downstairs in the pressroom you will find everyone devoted to the pets that give the best results on the press. Do you know why the pressmen's pets among inks are

The Queen City Inks?

Because they have the superior working qualities and fineness that are required to turn out the choice grade of printing. Among our specialties that you ought to try, because they have been demonstrated to be the inks above all others adapted to meet the exacting requirements of fine illustrative work, are the

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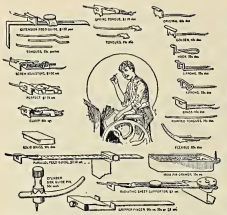
Send us your address at once, so that we can mail you samples of the beautiful work done with these and our other full line of inks. It will help you to turn out a finer character of work.

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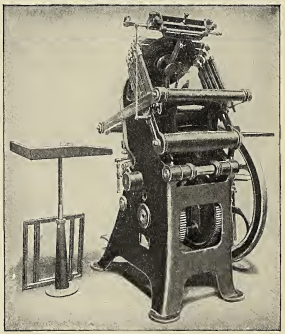
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PARTICULARLY ADAPTED FOR HIGH-GRADE PRINTING AND EMBOSSING.



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Why it excels others in Speed, Strength, Register and Distribution.

Because it has a more solid and heavier frame, shafts are larger, and all large working parts are well balanced. Unlike others, it is not a one-sided machine, but has two driving pinions and crank gears, making it impossible to slur or twist. There are no babbit or cap box bearings about it; all bearings are cut from solid metal. It has four form rollers, all carried independent of each other; patent double end roller trucks, combining two sets in one, besides many other important features that are new. Our Catalogue will tell the rest.

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PLAIN Covers, Antique and Smooth Laid Covers, Princess Cover, Transparent Parchment Cover, Heavy Enameled Cover, Syrian Cover, Paradox Cover, Amazon Cover, Linen Cover, Dresden Handmade Cover, Venetian Cover, Coal Screen Cover, West Indian Cover, Double Enameled Cover, White City Cover, Hercules Cover, Atlas Cover, Duplex Hercules Cover, Persian Waterproof Cover, Union Cover..... Also full lines Machine Finished, Super-Calendered and Coated Book, Novel Paper, Parker's Blotting, Deckle-Edge Papers, Document Manila, etc.

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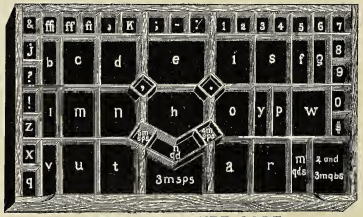
Send for samples of what you have calls for and lowest prices.

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"Shandon" Deckle-Edge Cover
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"Strathmore" Deckle-Edge Cover
"Nolseless" Deckle-Edge Book
"Hiawatha" Deckle-Edge Book
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"Tokio"
"Pekin"
Enameled Music Cover
"Blackstone" Brief Paper
English Finish Music Paper
"Whitefriars," Double Enameled
"Armory" Linen, Double Enameled
"Yellowstone" Manila, Enameled
Embossed "Ulster" Linen
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MACHINES FOR BOOKBINDERS AND PRINTERS.

Duplicate Parts for Machines, Tape, Wire, Thread, Oil, etc.

COMPLETE OUTFITS.

CAN be attached to any Cylinder Press, Marginal Folding Machine or Ruling Machine. Adjustments simple, and quickly made. Adapted to small as well as large runs. Press Feeders constructed to carry a load of 5,000 to 18,000 sheets, according to weight of paper. Tape frame of Feeder can be lifted in one minute and press fed by hand if desired. Increases production from 15 to 30 per cent, insures absolutely perfect register, and saves labor and wastage. We can show some of the largest printing and binding establishments completely equipped with the Economic Feeders. It will pay you to investigate.

Write to the Sole Agents,

E. C. Fuller & Co.

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Newark N.J.
and Hannover.
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Offices
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DRY COLORS
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DAY BOOKS. CASH BOOKS. SALES BOOKS.
RECEIPT BOOKS. NOTE BOOKS. ORDER BOOKS.
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STANDARD BLANK BOOKS

WRITE US FOR CATALOGUE.

Investigate our Nos. 18, 18½, 69½, 72, 95, 110, or our No. 470 line of fine Memorandum Books, in all of which we use the celebrated WESTLOCK paper, made for us by the Keith Paper Company, of Turners Falls, Mass.

Manufactured for and Sold to the Trade only by

BOORUM & PEASE COMPANY, 101-103 Duane St., New York City.

Factory—Bridge and Front Sts., Brooklyn, N.Y.

COPPER-FACED TYPE

We do not make type—Copper-face it only.
5,000 lbs. per week.
1,000 lbs. per day.
Sorts in three hours.

The durability of type is doubled.
Corrections are more readily made.
The type gives a sharper impression.
Forms wash cleaner.
The copper is a relief to the eye.

Can you expect Type Founders to recommend Copper-facing?

EVERY DAILY PAPER IN NEW YORK AND BOSTON USED COPPER-FACED TYPE.

They now use the Linotype.

WHEN PURCHASING TYPE HAVE IT COPPER-FACED.

Send for Testimonials.

INDISPENSABLE in connection with Typesetting Machines.....20,000 lbs. copper-faced in past six months for machine use.

In estimating cost, deduct spaces and quads (20 per cent weight of font).

ESTABLISHED 1851.

NEWTON COPPER-FACED TYPE CO.

C. J. ORCHARD, Secretary.

14 Frankfort Street, NEW YORK.

We have not Moved.

Bear this in mind. This company is a fixture with a straight record. The concern endeavoring to create the impression that we have moved to Brooklyn has absolutely no connection with the

BATES MANUFACTURING COMPANY

although they call themselves the BATES MACHINE COMPANY, a name so nearly like ours as to deceive those who are not on their guard.

Remember—The Bates Manufacturing Company are the sole manufacturers and owners of the patents of the

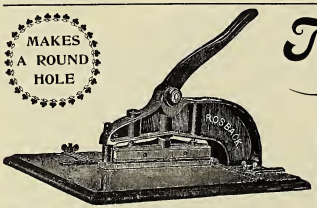
BATES AUTOMATIC NUMBERING MACHINE
" LINE DATING MACHINE
" YARDAGE MACHINE
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and all orders and machines for repairs, as well as any inquiries, should be sent to

110 East 23d St., New York

OR TO THE FACTORY AT ORANGE, N. J.

Write for Catalogue. BATES MANUFACTURING CO.



The Rosback....

10-Inch Hand Perforator

HAS many advantages over other machines and we fully recommend it as **the best on the market.** Springs are at either end of needle bar, out of the way, and preventing all tipping of the bar. Stripper is double flanged, rendering it stiff and firm. Bent or broken needles can be replaced in a few minutes.

FOR SALE BY F. P. ROSBACK, 54-60 South Canal Street, CHICAGO, ILL.

"GOOD PRINTERS"



is but another name for

BINNER PLATES

"easy runners"
"clean printers"

require less "wash-up" than any others



BINNER ENGRAVING CO. FISHER BUILDING CHICAGO.


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HALF TONE,
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ETC.
Designers, Illustrators, and Engravers.
A LINE OF OVER
500 ART SUBJECTS
Carried in Stock.
Send for Specimens and Estimates.

A Place for Everything and Everything in Its Place!

Handy Sort Cabinets.

These Cabinets are fitted with serviceable sort drawers which should supplant the various cigar-box-tin-can arrangements which disgrace so many offices. The drawers are 8 x 20 inches over all, and 2 inches deep. The cabinets are very strong, made of hardwood, and remarkably low-priced. The drawers, which are also for sale separately, have movable partitions, and may be adjusted to the special requirements of any printing office. All drawers have strong bronze drawer-pulls, whether sold in cabinets or separately.

Cabinet	with 10	Handy	Sort	Drawers,	$12.00
Cabinet	" 20	"	"	"	23.00
Cabinet	" 30	"	"	"	35.00
Cabinet	" 40	"	"	"	47.00
Cabinet	" 50	"	"	"	59.00
HANDY SORT DRAWERS, each,					0.90

LIBERAL DISCOUNTS.

Sort Cabinets made to order to fit any space, or to any dimensions, at proportionate prices.



Handy Sort Cabinet, with Thirty Drawers.

IF YOU WANT THE VERY BEST WOOD GOODS AT THE LOWEST PRICES BUY FROM THE AMERICAN TYPE FOUNDERS' COMPANY



No. 1 Paper Stock Cabinet. Occupies 26 x 34 in. floor space.

Paper and Card Stock Cabinets.

Made very strongly of hardwood, cherry finish. High-priced papers and cardboard should be kept in a dust-tight receptacle, to prevent wastage and economize space. The drawers have extension backs and are strongly constructed.

No. 1—Twelve drawers, each drawer holding 22½ x 28 inch cardboard, or smaller. Price $37.00

No. 2—Twelve drawers, each drawer taking full sheet of 28 x 42 inches. Price $48.00

LIBERAL DISCOUNTS.

The cabinets are 48 inches high. The drawers are 2½ and 5 inches deep, and have movable partitions.

FOR SALE BY ALL BRANCHES OF THE

American Type Founders' Co.

THE BEST OF EVERYTHING FOR THE PRINTER.

SHERIDAN'S NEW MODEL

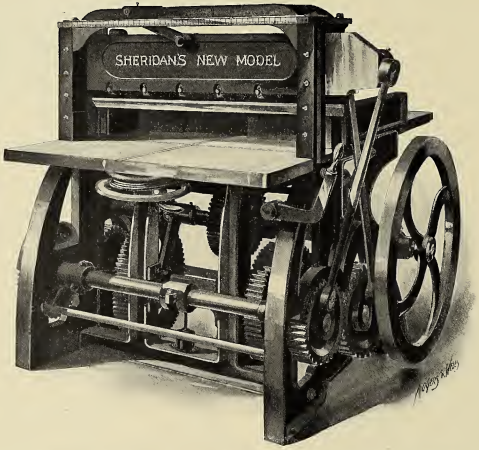
The Acme of Perfection in Paper Cutters.

AUTOMATIC CLAMP with great clamping power, and special FALSE BOTTOM brought down by the foot.

FALSE BOTTOM shows where knife will strike paper. Gives quick adjustment for line or label cutting. No shifting of piles.

INDICATOR at top of machine — a new device. Shows position of back gauge.... Mathematically correct.

NOISELESS RIGID EVEN CUT



POWER SPEED ACCURACY

KNIFE STOCK AND CLAMP drawn down from both ends. RESULT.... Uniformly even cut.

SMOOTH, ROTARY MOTION Gives the highest speed without jar, and is absolutely noiseless.

HEAVY AND ACCURATE WORK is its forte. Will respond to the most exacting demands.

THESE POINTS MEAN PROFIT TO YOU.

T. W. & C. B. SHERIDAN,

PAPER CUTTERS AND BOOKBINDERS' MACHINERY,

NEW YORK. CHICAGO. LONDON.

BUILT IN ALL SIZES, 36 to 70 Inches. ASK FOR PRICES AND TERMS.

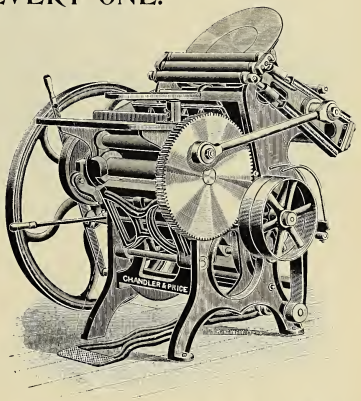
=140 Each Month!=

A CALL FOR EVERY ONE.

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THE CHANDLER AND PRICE GORDON

Presses are Selling.



Does not this Mean a great deal?

IT MEANS THAT OUR FACTORY IS BUSY,
THAT EVERY PRESS PUT OUT IS PURCHASED AND
THAT EVERY PRESS BOUGHT GIVES PERFECT SATISFACTION.

Chandler & Price Gordons are found in every State in the Union!

YOU CAN ALSO SEE THEM IN OPERATION IN

CANADA,
CENTRAL AMERICA,
SOUTH AMERICA,
GREAT BRITAIN,
FRANCE,
NORWAY,
JAPAN, *SWEDEN,*
AUSTRALASIA, *PERSIA,*
SOUTH AFRICA. *CHINA,*

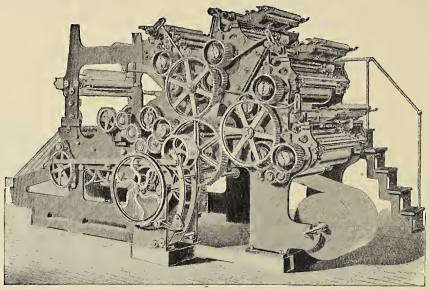
EVERY White, Black, Copper, Brown and Yellow user of these presses is satisfied because they are simple, strong and durable, and will produce the finest printing with the maximum of speed and the minimum of labor.

THE SUN NEVER SETS ON CHANDLER & PRICE GORDONS!

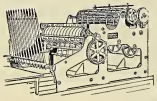
For Sale by Dealers Everywhere.

CHANDLER & PRICE COMPANY, Manufacturers of Printing Machinery, CLEVELAND, OHIO, U. S. A.

SPECIAL PRINTING MACHINERY.

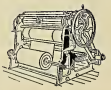


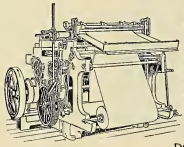
Meisel's new Rotary Perfecting Press, for fine Half-tone printing at 3,000 to 5,000 per hour; one color on each side, or from one to five colors on one side, and one or two on reverse side.



ROTARY WRAPPING PAPER PRESS

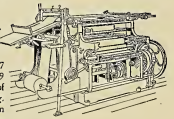
This outfit prints and delivers rewound and slit into rolls of any width, or into sheets, from rolls any width up to 48 inches.





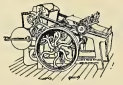
BED AND PLATEN SELF FEEDING PRESS, No. 1

Prints any size form up to 26 x 36 inches; receives paper any width up to 40 inches, and is adjustable to cut sheets by eighths of inches up to 36 inches long; can be built to order to print two colors any size of form up to 12 1-2 x 36 inches.



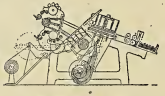
BED AND PLATEN SELF FEEDING PRESS, No. 3

Prints a form any size up to 13 x 27 inches; takes paper any width up to 19 inches, and is adjustable by eighths of inches to cut sheets up to 30 inches long. By dividing fountain several colors can be printed at a time.



DOUBLE QUARTO SELF FEEDING PRESS

The Double Quarto and Quarto are built on the same principle; also Double Quarto and Quarto printing on both sides. Attachments fitted to either for slitting, perforating, numbering, bronzing, etc..



PRINTING, CUTTING AND SCORING

Designed especially for Folding Paper Box Makers; will do the work automatically of four ordinary presses now in general use; built in several sizes.



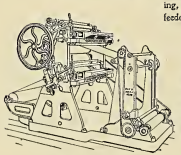
PONY CYLINDER PRESS

Simplest machine on the market, combining all the latest improved features, with fewest parts. Will do finest grade of printing, and ordinary work, at capacity of feeder. Always ready for any kind of a job.



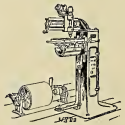
ROLL SLITTING AND REWINDING MACHINE

For slitting and rewinding all grades of paper material, into rolls of varying width and diameter, from the thinnest tissue to box board. Different kinds of machines to suit material and class of work.



SPECIAL ROTARY PRESS

Prints both sides of web and rewinds. Size, 30 x 30. Any size built to order. Attachment to cut printed web into sheets of fixed sizes may be added.



IMPROVED ROUTING MACHINE

Handiest combination machine for routing flat and curved electro and stereotype plates. Built to fit any diameter of printing press cylinder

If you are looking for Printing Machinery for some specialty, write to us.

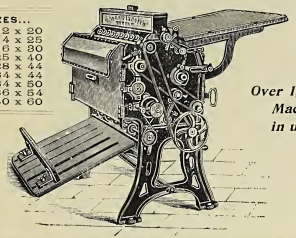
THE KIDDER PRESS MANUFACTURING CO., 26-34 Norfolk Ave., BOSTON, MASS.

Mr. C. J. ROBERTSON, 12 Philips Square, Montreal, has the sole right to solicit orders for us in Canada.

THE EMMERICH

Improved Bronzing and Dusting Machine

SIZES...
12 x 20
14 x 25
16 x 30
25 x 40
28 x 44
34 x 44
34 x 50
36 x 54
40 x 60



Over 1,500 Machines in use.

SPECIAL BRONZING MACHINES are made for bronzing heavy paper stock, such as Photograph Mounts, Mats, etc.

We also manufacture an excellent Roughing Machine, for embossing tablet covers, etc.

EMMERICH & VONDERLEHR,
191-193 Worth St., New York.

Write for Prices and Particulars.

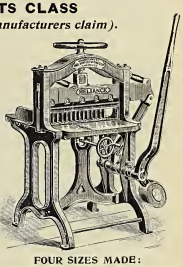
Reliance Lever Cutter

CLEARLY OUTRANKS ALL CUTTERS OF ITS CLASS
(no matter what other manufacturers claim).

The strongest, most thoroughly constructed and reliable cutter on the market.

Its proportions are **correct** as to weight and strength. No over-amount of iron, that only adds to price and freight.

Over **725** Reliance Cutters are now in use, with not one complaint, or call for repairs either on account of weakness, defective material or workmanship.



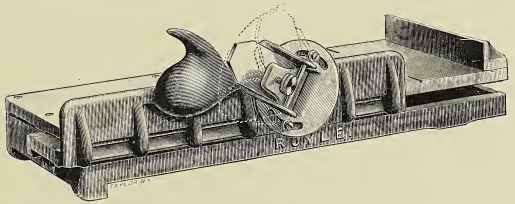
FOUR SIZES MADE:
16½, 23¼, 25½, 28½ Inches.

ALL PARTS STRICTLY INTERCHANGEABLE.
THE FIRST AND LAST CUTTER BUILT ARE EXACTLY ALIKE.

FOR SALE BY TYPE FOUNDERS AND DEALERS ONLY.
Send for Descriptive Circular and Prices.
MANUFACTURED BY

PAUL SHNIEDEWEND & CO., Chicago.

S. COOKE & CO., Melbourne, Sole Agents for Australia.
MILLER & RICHARD, Toronto, and Branches, St. John, N.B., Montreal and Winnipeg, Sole Agents for the Dominion of Canada.



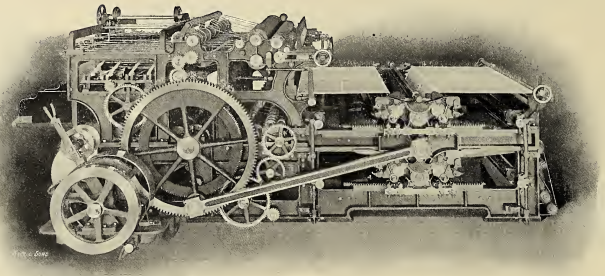
OUR LINE OF SHOOT-BOARDS has recently been extended by the addition of two new boards, with accompanying planes, specially designed for rapid planing in hard maple, cherry and blocking generally, particularly such as is considered too heavy for the ordinary plane.

The plane shown above is our No. 2 A. The whole thing is very heavy and rigid, the plane alone weighing twice as much as the ordinary plane. This insures easy cutting, without "chatter." The cutting-iron can be set at different cutting angles. Board 3 A is precisely like 2 A, except that the bed can be tilted up at one end. This utilizes the entire edge of the cutting-iron when thin plates are being planed.

LONDON AGENT:
P. LAWRENCE, 63 Farringdon Road, E. C.
MONTREAL AGENT:
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JOHN ROYLE & SONS,
PATERSON, N. J., U. S. A.

The "Duplex" Press



THE ONLY PRACTICAL AND SUCCESSFUL FLAT-BED PERFECTING NEWSPAPER PRESS IN THE WORLD.

In daily use everywhere throughout the United States — also in Canada, Newfoundland, Europe, South Africa and Australia.

SEND TO US FOR CATALOGUE, WITH FULL DESCRIPTION, AND THE TESTIMONY OF A MULTITUDE OF USERS.

NOTE—The wholesale claims of infringement made by the Campbell Company against the Duplex have vanished into thin air. These claims were preposterous to everybody who had any knowledge of their nature. They were based upon two old patents, neither of which, even were they valid, did we in any manner or degree infringe. These old, useless patents were bought by the Campbell concern in 1892, *after the Duplex Press had proved its great value* and was selling everywhere more rapidly than we could build it. Threats were immediately made against the users of our machine and suits begun against some of them. The motive was plain enough. Even a blind man could see it. For years, the most persistent efforts were made to frighten the trade. The advertising columns of the trade journals were burdened with baseless claims, misleading statements and persistent threats. Our customers were annoyed with communication after communication demanding royalties and threatening suits.

In the consciousness of a just cause, we protected our customers and patiently awaited the result—the result which we knew was inevitable—the vindication of our rights by the Courts. Below is the Final Decree entered in the Case of the Campbell Printing Press & Manufacturing Company against the Duplex Printing Press Company in the United States Circuit Court at Detroit, February 14, 1898:

★ ★ ★ **"the Court doth ORDER, ADJUDGE AND DECREE as follows:**

That both the original and supplemental bills of complaint filed in said cause be, and the same are hereby dismissed, and that defendant recover against complainant its costs of this suit under both said original and supplemental bills of complaint to be taxed; and that said defendant have execution therefor."

The Opinion of Judge Swan, upon which this Decree is based, is very thorough and complete. The Opinion plainly shows that neither the Kidder nor Stonemetz patent was valid. The Judge also holds that if either of them *were* valid the defendant did not infringe, and concludes with this language:

"For the reasons stated, the defendants have not infringed either the Kidder or Stonemetz patent, and complainant's bill should be dismissed with costs."

Copy of the Opinion in full will be mailed to anyone upon application.

DUPLEX PRINTING PRESS CO.

BATTLE CREEK, MICH.


Highest Grade
HALF-TONES
At Lowest Prices.
ELECTRIC CITY ENGRAVING CO.
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W. S. SWAINGLEY, Sec.
H. H. WILLS, 2d Vice-Prest.
A. L. DAY, Eastern Manager.

Hoyt Metal Company

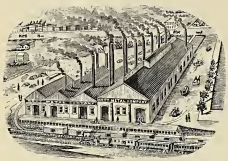
St. Louis, Missouri.

MAKERS OF

Standard Stereotype and Electrotype Metals,

Linotype AND Monotype Metals

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WABASH R. R., BOYLE AVE. STATION.

Our Stereotype and Electrotype Metals are used and recommended as the BEST by foundries in all parts of the country.

Our Linotype Metals are unequaled in quality and low in price.

Our Monotype Metal is made after a formula approved by the Lanston Monotype Co. after many tests at their works, and is guaranteed satisfactory.



BRANCH OFFICE AND WORKS,
ARLINGTON, N. J.

QUICK DELIVERY MADE IN THE EAST from our Branch at Arlington, N. J.

THE L. & I. J. WHITE CO., BUFFALO, N. Y.

(ESTABLISHED 1837. INCORPORATED 1892.)



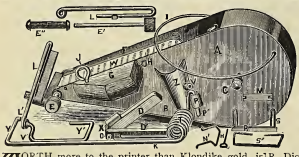


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OVER 8,000 IN USE.

NO BETTER MAILER MADE.

WORTH more to the printer than Klondike gold, is R. Dick's Seventh Mailer. A great time-saver—and time is money. With it experts have addressed from 6,000 to 8,986 papers in less than an hour. For information concerning Mailer, address

Price, $20.25 without Royalty.

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VERY BEST MAILER.

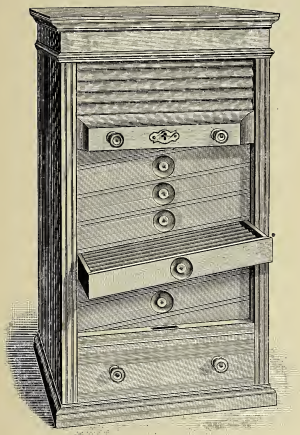
Simple, positive movements; no rubber belts; no trouble; fine adjustments; most rapid; expert record, 170 per minute. Novices can do fast work; experts beat their record when using

The Horton Mailer.

More effective and durable than higher-priced machines.

For sale at all branches of the

AMERICAN TYPE FOUNDERS' CO.



EIGHT-DRAWER LINOTYPE MATRIX CABINET.

WORTH SAVING

ARE your linotype matrices and space bars worth saving? If they are, you should provide a convenient and safe receptacle for the storage of these valuable adjuncts of the linotype machine. No suitable cabinet for this purpose has heretofore been offered. After a careful study of the requirements and with the assistance and advice of several linotype experts we have constructed the cabinet illustrated herewith, and we have full confidence in its excellence and practicability. This cabinet is made in four sizes, holding six, eight, ten and twelve matrix drawers. There is also a deeper drawer at the bottom of each cabinet, as the illustration shows, for the accommodation of the small tools and the space bars, which are strung on a brass rod. The six-drawer cabinets will answer the requirements of an office running one or two machines; the eight-drawer is for offices running two to four machines; the ten-drawer is for offices running four to six machines, and for larger plants one or more of the twelve-drawer cabinets will answer.

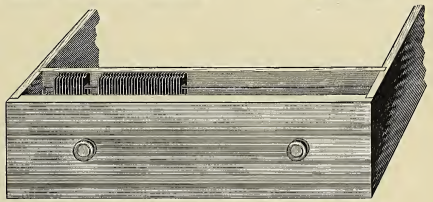
The Hamilton Mfg. Co.

MAIN OFFICE AND FACTORY TWO RIVERS, WIS.

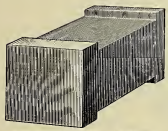
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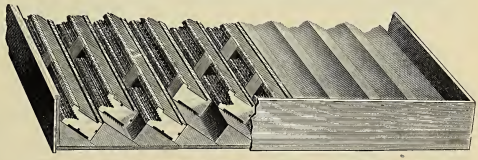
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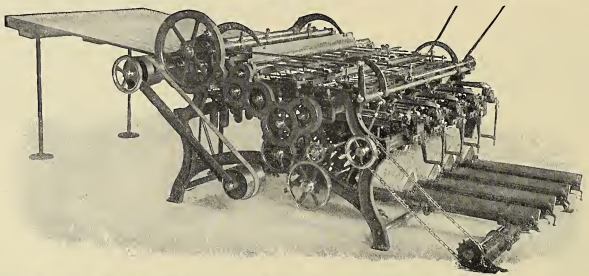
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345

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THE THEORY OF OVERLAYS.

BY CHARLES H. COCHRANE.

THE early printers, with their inaccurate type and cuts, were obliged to use a soft surface on which to secure an impression, and the present methods of producing fine printing with a hard packing are only practical with a comparatively level form. Broadly stated, it has been the general custom of pressmen to make ready by using underlays to level their forms, reserving the overlays for minor effects, and for cases where too much labor was involved in lifting the forms. The use of electrotype plates on detachable blocks has led to a further practice of using underlays between the plates and the blocks, and a difference exists in the practice of various pressmen as to how far make-ready is best accomplished by underlays, and how far by overlays — in other words, as to where it is best that underlaying should cease and overlaying begin. The common use of the half-tone illustration on cylinder presses with an excessively hard packing has developed many very expert overlay-cutters, and made that branch of the business rank as an art.

Having given a good deal of attention to the theory of the overlay, and having had the benefit of some experiments by Mr. H. A. Wise Wood, of the Campbell Company, it seems to me that it will be interesting to describe the theory as I understand it, and then say something of the practice, as I find it among leading pressmen. In order to get down to the basic principles of the matter we must remember that none of the machinery used for printing is perfect. If all the type, plates and cuts used in a form were absolutely level, and if presses could be built wholly without spring, good printing could be accomplished without any make-ready, and its only object would be to develop the darker parts of illustrations.

The first object of make-ready is to correct the inaccuracies and imperfections of the form, the endeavor being to bring it to a perfect level, which is to be opposed to the mathematically accurate curved surface of the cylinder. The surface of the cylinder must be of the same curve and radius as the pitch-line of the gears that drive the cylinder. The "pitch-line," it may be stated for the benefit of the uninitiated, is an imaginary line drawn across the central point where cogs or gear-teeth meet. If the impression surface of the cylinder is built out beyond this pitch-line, or reduced below the pitch-line, or if the set of the impression is changed so that the gears do not meet on the pitch-line, a certain amount of slip must take place between bed and cylinder, which is liable to result in more or less slur. For these reasons, it is necessary, before making ready, to have the cylinder properly set to type-high bearers, and to maintain a thickness of tympan that will keep the impression surface identical with the pitch-line. In practice, however, a difference of two or three sheets of paper too much or too little on the cylinder does not produce any noticeably bad results.

In leveling a form, the pressman always finds that there is a tendency to greater impression on the edges than in the center. This is owing to the spring of the machine. It makes no difference how strongly a press is built, there will be some spring, and the central parts of the overlay must be built up or the edges and corners cut out. The better and stronger the press the less will be the spring, and the less make-ready will be required to overcome this inaccuracy. The application of either underlays or overlays to overcome this natural spring necessarily destroys the mechanical accuracy of either the form-level or the cylinder curve

producing results that are theoretically wrong, but necessary in practice. In theory, the perfect flatness of the form should not be disturbed when once secured, and the same is true of the surface of the cylinder. In practice, we are obliged to patch up both to secure the desired pressures on the printing plates. The reason why presses are built heavier and heavier is to reduce these theoretical inaccuracies, and lessen the amount of make-ready required.

The next purpose of making ready is to develop the darker parts of illustrations, and just here the experiments of Mr. Wood throw much new light upon the subject. He held the theory that an increase of impression gave more ability to the form to transfer ink to the paper, and to prove this theory he had overlays cut of a half-tone that was rich in light and shade, and used these overlays on a plain tint-block, with the result of obtaining from the plain surface of the unengraved block a faint reproduction of the original picture, produced of course wholly by the pressure of the overlays. This experiment was repeated by the *Printer and Bookmaker*, in its January issue, in an article under the name of H. A. Adam, and by the courtesy of the Howard Lockwood Company the illustrations from that article are repeated here. Plate No. 1 shows a half-tone of a child, developed in the usual manner. Plate 2 shows a plain half-tone tint-block made with a screen of 150 lines to the inch. Plate No. 3 shows a duplicate tint-block on which is used an overlay that was cut from Plate 1. There is no engraving whatever on Plate 3, yet the main details of the picture are all faintly reproduced, being brought out wholly by overlays. This demonstrates that the overlay has more to do with making the picture than has ordinarily been supposed.



PLATE 1.—AN OVERLAID IMPRESSION.

The writer was fortunate enough to have some connection with this experiment, which at the first trial resulted in a partial failure, owing to the use of a tint-block mounted on a wooden base. When the experiment was repeated with a metal base, however, the good results shown here were obtained. The reason for the failure with the wooden base was that it was impossible to get enough pressure on the darker parts by heavy overlaying, because the extra pressure simply crushed the wood. The metal base refused to yield, and the overlays gave the extra pressure exactly at the points where required, so that more ink was transferred to those parts of the tint-block where the darkest shades were necessary.



PLATE 2.—TINT-BLOCK WITH NO OVERLAY.

This abundantly and conclusively proves the correctness of Mr. Wood's theory that more pressure means a blacker print, and that the overlaying of fine illustrations improves their quality, because it obliges the transfer of more ink at the overlaid parts.

The register of the overlay is a matter of equal importance with the pressure obtained. If underlays are used between the plate and its block, they must register as placed, but if placed on the cylinder it depends somewhat on the machine whether they register or not. Pressmen are occasionally annoyed in

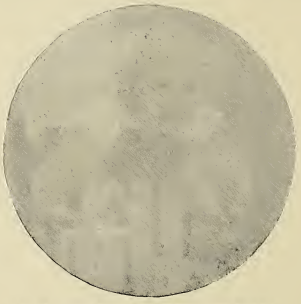


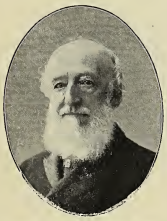
PLATE 3.—TINT-BLOCK WITH OVERLAY LIKE PLATE 1.

applying an overlay on a cylinder press, to find that it is a trifle out of register, even when applied with the greatest care. In such cases the difficulty is usually attributed to an error in pasting the overlay. Yet such is not always the case, for it sometimes results from a slip between the cylinder and bed, owing to insufficient bite between the bearers. In investigating this problem, Mr. H. A. Wise Wood took a series of three impressions from the same half-tone plate, which are reproduced here to illustrate the conditions of register between a plate and its overlay. One impression is taken with the overlays in proper register, and the other two with overlays purposely misplaced, so that the effect of a minute variation in register may be apparent. The result as shown here indicates that the necessity for absolutely accurate register of this sort is probably greater than has been generally supposed, the error of even the thirty-second of an inch producing a conspicuous marring of the work.

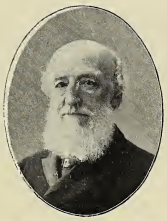
When a pressman observes a difficulty of this sort in working a cut form, if it occurs regularly — that is, always in the same way — he will know that it is because of a misplacing of the overlay on his cylinder; the great importance of such absolutely accurate register between the plate and its overlay, the general impression seeming to be that absolute accuracy in register was essential only when printing in several colors. It has been universally conceded that good half-tone work can be produced only on a high grade of printing machine, and this inability to give absolutely accurate register is doubtless one of the reasons why old-fashioned machines have failed to give satisfaction in half-tone work.

There has recently arisen much discussion as to the proper way of dividing the work of overlaying and underlaying half-tone plates, and a note on the subject appears on page 499 of the January INLAND PRINTER. McNeil Brothers, of San Jose, California, hold that underlaying is carried to an excess, and that most of the make-ready should be done by overlaying. Mr. Kelly hardly agrees with them, and various people, who should be authorities on the subject, have more or less conflicting opinions. The point at issue has been summed up as follows:

EFFECT OF OVERLAYING AND UNDERLAYING HALF-TONE CUTS.— A. desires to know if underlaying a small half-tone cut has any other effect than to



Out of register $\frac{1}{32}$ inch vertically.



Out of register $\frac{1}{32}$ inch horizontally.



In perfect register.

ILLUSTRATING THE IMPORTANCE OF REGISTER OF THE OVERLAY WITH ITS BLOCK.

but, if it occur irregularly, he must look to his bearers, for the cause is surely that the bed and cylinder are not moving in absolute unison. It is true that a register rack properly adjusted with the register segment on the cylinder is bound to start the impression correctly and in accurate register; but in the case of a heavy form, in which there has been a considerable piling up of overlays, the cylinder is occasionally lifted clear of the bearers, although it may have had a good bite on them when the work of making ready began.

Of course, a failure of the press to secure exact register between the cut and its overlay cannot occur with those machines that use a continuous register rack the whole length of the bed, thus directly binding the bed and cylinder together during the printing stroke. That this is generally recognized by the manufacturers of cylinder presses is shown by the number of patents recently granted for devices for gearing together the bed and cylinder. It is doubtful whether printers and pressmen, as a rule, have ever given any serious consideration to make it level. The practice of underlaying between the base and the plate in order to correct impression is maintained to be an error, as this should be done by overlaying. The contention is made that a small piece of tissue paper placed on the back of a plate and base to bring up a small portion of the plate is assuming a flexibility in the material of which the cut is made that it does not possess. What is your opinion of this and what is your practice, and your reasons for such practice? Has underlaying cut and base any other effect than to level up the cut, and if so, what effect, and how is it accomplished?

Mr. Frank Beck, a Chicago pressman, discusses the point most intelligently, saying:

"Regarding the underlaying of half-tone cuts, I hold that it is the only correct way to make them ready, but I am not so foolish as to assert that they should not be treated with overlays also. However, some excellent results have been obtained without cut overlays, and for most work they are unnecessary when underlays are

used. That anyone should claim that the elasticity of the plate on which a half-tone is etched is not sufficient to make underlaying effective is absurd, as practical demonstration has been had to the contrary many times. The periphery of the cylinder should always be maintained, which cannot be done where overlays are used, as their very nature is to increase the diameter of the cylinder in some places and decrease it in others. By the use of cut underlays this is not only avoided, but the rollers are given a chance to properly apply the ink to the heavy or dark parts of the cut without pressing too hard on the light parts and filling them up or wearing them flat at the edges. In using cut underlays, I do not maintain that everything can be accomplished with them, or that tissue should be used in their composition, as it would be ridiculous to take a plate off the block just to put a piece of tissue under a portion of it, when the same effect could be obtained by pasting the tissue on the cylinder in one-tenth of the time. It is my practice to make the underlays in the same way that I would a cut overlay, except that I cut the paper a trifle smaller than the portion of cut that I wish to bring up. I do this in order to allow for the springing of the plate, which I find can be done in the thirty-second of an inch. I use 50 to 70 pound paper, but the weight of the paper must be determined by the pressman's judgment. The way the cut is mounted, the nature of the design, the length of the run, and the kind of stock all enter into the problem, and no general rules can be laid down which will give successful results in all cases, and so it is impossible for anyone to give a formula for make-ready that will answer on all kinds of work.

"On a run of 85,000 impressions I procured the cuts before they were placed in the hands of the compositor, made underlays and placed them between the plate and the base, taking care not to get so much under as to make the cuts any more than type-high. I then proved them up for overlays, making the latter by a new process that I have been using for some six months. Having secured the form, I was very careful to underlay all the blocks beneath the bases, so as to get them even. The form having been prepared so that there was no danger of having to unlock it, I put enough tympan on to make the impression right, and pulled an impression on it. I then, with a small sharp punch, pricked the outline of the cut down through to the stretched manila sheet that holds the press-board on and pasted my overlays on by the marks thus made, and proceeded to mark out a tissue overlay. When this was put in position, I found that I was ready to run. This is the method I employ in making all forms ready that require first-class results on long runs, and as I have tried many ways and found this the best, I shall stick to it until I discover something better."

B., an old-school pressman, replies to the queries propounded above that the use of tissue paper for making underlays is folly, and that ordinarily the underlay should be used wholly to level the form, and the overlay entirely for bringing up the dark parts of illustrations. He admits, however, that in certain cases it would not do any harm to place what are naturally overlays underneath, or between the plate and block, if there were any economy of time in so doing, though usually the saving in time occurs with putting the overlays in the packing, where they naturally belong.



Photo by E. C. Pratt, Aurora, Ill.

VICTIMS OF THE UNLUCKY "13."

C., a young but experienced pressman of the new school, says that his practice is to use underlays only to level the form, and overlays altogether for the development of the shadows in the half-tones. He never uses tissue paper under a cut, and does not approve of placing underlays between the plate and the block on long runs, owing to the danger of the plate working loose and a disturbance of the underlay resulting in tightening it up again. Different circumstances call for such different treatment, however, that no one would care to go on record as favoring either underlaying or overlaying to the exclusion of the other. If the circumstances called for unusually thick overlays that would tend to distort the surface of the cylinder, it would be better to transfer part of the overlay material to the base and use it as an underlay.

The writer's own opinions, based on personal experience, and discussion of the point with various well-informed pressmen, is that after leveling a form by

underlaying, in a great many cases a part of the development of shade in the cuts may be brought out to advantage by underlaying, and that it is well to do this in order to interfere as little as possible with the correct curvature of the cylinder, as well as to afford the rollers more pressure on dark parts. In such a case as the half-tone of the little girl used to illustrate this article, an underlay might be applied beneath the back of the chair. It must be apparent to anyone, however, that the minor effects of this illustration can be brought out only by overlays. Every pressman must recognize that Plate 3 would not show any picture at all if the overlays were transferred into underlays.

There is one more point in regard to making plates ready that is of interest in this connection, and which I have never seen discussed in print. We all know that in the making of electrotype plates, the shell, after being backed with metal, is usually low in spots, so that the plate has to go to a finisher, who detects the low portions, and brings them up by hammering the plate on the back. This brings up the surface, but it seems to me only temporarily, for when such a plate goes on a wood base, as do the most of them, and is subjected to the squeeze of a solid impression with hard packing, the slight ridges back of the hammered spot, that support it, must tend to sink into the wood, allowing the spot to become low again. In such cases an underlay between the plate and the block would be most desirable to support the weak parts.

When all is said that can be said between overlaying and underlaying, it all comes back to the point that no two forms are exactly alike, but require to be differently treated, according to the pressman's judgment. The more a pressman knows of the theory of overlaying, and of the practice of other good workmen, the better results will he produce with the greatest economy of time.

Written for THE INLAND PRINTER.

TYPEFOUNDERS' CHARGES.

BY R. COUPLAND HARDING.

TO the printer unacquainted with the details of type founding there is much that is puzzling in the published price lists. There is no difficulty in understanding the general rule, that fonts of standard weight, made up ready for sale, or whole pages of a single character, taken from a stock shelf, can be supplied at much less trouble and cost to the manufacturer than out-of-the-way and rarely used sorts. Probably if I wanted ten pounds of 8-point figure 1, I would be supplied in five minutes; whereas, if I required two ounces of sorts for a Swedish or Danish job, my requirement might cost the manufacturer as much in time and trouble as the type was worth — more, perhaps, if it was necessary that the goods should be supplied at once. At the least, a stock packet would have to be opened, picked and replaced; and it might even be necessary to hunt up the matrix and cast a special supply. To expect the two orders to be filled at the same rate would be unreasonable. Even in the point of what constitutes "peculiars," however, the usage is oftentimes itself peculiar, being largely founded on past tradition. Generally speaking, supplies of any sort put up with an ordinary book font are furnished at the font price. In Britain this rule covers a number of characters now of little use, but much run upon a century or two ago, such as ||, §, ¶, ☞, and the braces, complete and sectional. These have for a good while past either occupied useful boxes, or have been laid aside with other signs as forming no part of the regular font. If required in large or small quantities they cost the same as ordinary letters, points or figures. Other characters, however, once little required, have become a necessity in every office. No printer now can dispense with the principal arithmetical signs; some of them are often ordered in quantities of several pounds at a time; being usually on uniform em set, they are readily cast, and much fewer to the pound than average types; yet they are ranked as "peculiars," and cost as much as Greek, with its thin kerned characters and numerous accents.

Thirty-five years ago or so, the diagonal stroke / or virgule was just about coming into general use in English work; it is now indispensable. It has more than one use, but its principal office is to divide shillings from pence. In catalogue work it is extensively employed. It saves time and trouble, and is neater, too, to print "2/9" or "37/6" than the more formal "2s. 9d." or "£1 17s. 6d." It is a standing grievance with English printers that the founders decline to recognize the virgule as a regular font character, which is the more remarkable, as they usually put up a few with every font. But, if specially ordered, they are "peculiars," and are charged accordingly; and until a meeting of the associated founders formally decides that the character, being in everyday use, is a "peculiar" no longer, it will be so classed, and charged accordingly.

It is only to be expected that small job fonts, from 4 A or 5 A and 16 a or 20 a up, cannot be produced or sold as cheaply as body-letter, where a single sort may run into many pounds' weight. But in the great variety and freedom of style of modern work, it would often be convenient to use some of these job faces as body-letter. At present, however, the price is prohibitive, unless one has a customer who desires a certain result, wholly indifferent to the cost. I see that one step in the direction of reform has been taken by the American houses, who now make up what they call "poster fonts" of Ionic faces, De Vinne, etc., at reduced rates; but still the catalogue price, as compared with standard roman, is high. There are certain kinds of work where large supplies of such faces are necessary. Take, for example, dictionary work. This is a specialty which few printers undertake; but such is not the case with nurserymen's catalogues. In these one may have hundreds of plant names set out in De Vinne, Ionic, Sanserif, or such other letter as may be chosen, in cross-heads and side-heads. I have seen soft-goods

and other lists on the same plan. To provide the exceptional quantity at job-font rate is a serious item.

In large centers such work finds its way into the hands of specialists; but in out-of-the way regions and in small communities the printer must be prepared to undertake a wider variety of work than his metropolitan brother, and on him the burden falls. Twice I have had to put in a large line of a job face for lexicon work, and the item was each time a serious one.

So far as manufacture is concerned, I think it cannot cost more to cast an Ionic or antique than a book-roman — probably less. Why not, then, draw a price line something like this: Fonts of [150 A 400 a] and upward, same price as standard roman of same body? The proportion would vary with body, and could be fixed so as to give the founder his fair profit. Large fonts are easier handled in the factory, and are more economical to the printer than small ones; and the benefit would be mutual. I believe that the foundries would find a gratifying and unexpected demand for all the good plain faces that work well with standard roman.

Another problem in charges is the discrepancy in price between types cast for initial purposes only and similar type when forming part of a job font. A set of cast initials, twenty-four or twenty-six, one letter only of each kind, 36-point body, is not, I think, to be had of any of the leading English founders under 10 shillings, and may cost a third or a fourth more. For three times the money one may buy a fairly good fancy font on same body, caps, lower case, figures and points, complete — the caps possibly being equally suited for chapter initials. That is to say, types, when sold as initials, cost four or five times as much as types sold in fonts; and the founder's assortment of initials is of little practical value. Initials — the smaller ones, at all events — should be proportioned in fonts. There should be three T's and as many A's. In bookwork, you are never sure that the same letter will not recur in a sheet, while for initial purposes, the Q, X and Z are idle all the time, and several others are little used. There is a similar discrepancy in the prices charged by American founders. Take, for example, the beautiful 48-point letters of MacKellar's Filigree or Fresco (letters almost useless save for initial purposes) and note how low their price is compared with a meager set of initials — twenty-four or twenty-six types — on the same body, and possibly inferior in design.

While on this point, I may add that I would like to see cast types displace a great proportion of the electros now in use. Typefounding machinery has arrived at great perfection, as the large and splendidly cast pieces of certain recent German combinations show. There are thousands of small electro cuts in the specimen books — many of them to nondescript and varying bodies — which, cast as types, true to body, set, and height, would be more valuable to the printer and could be more cheaply produced. At least, I infer they could, from the proportionately higher price always charged for electrotypes. When I see a little electro triangular tailpiece or small floral ornament, perhaps about 48-point, 24-point, or 36-point, charged 36 or 48 cents, I look upon it as a luxury for the wealthy amateur. The design may be good and original — but so is the design of many modern German ornaments, turned out by the type-casting machine, and of which you may buy assortments from about $2 and upward, the pieces — many of them gems of art — averaging, perhaps, less than 18 cents each.



Photo by E. C. Pratt, Aurora, Ill.

"A DISTURBER."

There is an old story of a painter's wife who urged her husband to reduce his charges, as his pictures were slow of sale. "If you charged half the money," she said, "I am sure you would sell twice as many." I think a little judicious reduction in the fancy price of certain fancy lines would show a better result than this.

It might mean not only increased sales, but in many cases a double or treble profit on lines that are selling slowly just because they are disproportionately high in price.

Written for THE INLAND PRINTER.

THE AUTOMATIC JUSTIFYING OF TYPE.

BY C. H. COCHRANE.

TWENTY-FIVE years ago if the average compositor had been told that a machine could be made that would justify lines of type automatically, he would have smiled incredulously, and replied that it required something more than mere mechanical motions for such work — that brains and judgment were essential to the justification of lines, and that no machine could furnish these. Today we know that automatic justifying can be done in at least four radically different ways, all of which may be more or less differentiated, and we can readily believe that four more practical methods may be developed.

The first method to suggest itself was naturally the wedge principle, adopted by the Linotype, and characteristic of most of the type-slug machines that have been patented. Each space consists of two beveled surfaces, which may be closed up like a Hempel quoin, and thus expanded to fill the line.

The next most simple method is that of the crimped compressible space, as used in the Cox machine. The line is simply overset and squeezed down to measure, the spaces being made of sufficiently stiff metal to withstand the side pressure of lockup.

Then we have the MacMillan principle, in which the line is set short, and taken up in a carrier, the spaces being removed by feelers, and larger ones substituted until the line fills the carrier, when no more are admitted. This is the closest approximation to the method of hand composition. Each size of space bears a different nick, into which its appropriate feeler drops, making an electric connection that sets in operation pushers for removing the space and inserting a larger one.

But the most interesting, from a mechanical point of view of the self-justifying mechanisms, are those that accomplish the result by the aid of calculating mechanism. Among these are the Lanston, the Dow and the Thorne. It may be interesting to those who have not studied the matter to explain how it is that a mere machine can perform a calculating operation. The basic principles of calculating mechanism will be the best understood by printers by reference to the familiar printing-press counter. This has a series of wheels, geared one to ten so that when certain wheels bearing figures are brought to the front by the turning of the gears, the number of times the lever has been pulled will appear. Most calculating machines also make use of the one-to-ten gear arrangement, and operations of addition, subtraction, etc., are performed on them by setting the figure-wheels to read one element of the problem, and whirling them around a certain number of times to add, subtract, etc., the other element. In the justification of type it is customary to take a thousandth of an inch as a unit, that being an amount so infinitesimal that it does not matter if a justified line be a half thousandth too long or too short. A calculating device, on the principle of a counter, is then supplied, to count and add up the body-width of each type as set for the line. Suppose that 8-point is being set, and that the "t" represents .040 of an inch, the "h" .050, and "e" .045. As each of these letters is released by its appropriate key, an impulse is sent to the calculator that turns the figure-wheels to register so many thousandths, so that when "the" is set, 145 units are registered. If the measure is 2,167 units wide — 13 ems pica — the compositor will perhaps cease composition at somewhere between 1,600 and 2,000 units. Suppose that he finishes his last word when the calculator registers 1,867, and that there are seven words in the line, requiring six spaces of a size to fill the vacant 300 units. If spaces of any width can be obtained this would give just 50 units to a space, about an en quad of 8-point, and the calculator in recording that fact would be set to deliver spaces of that size.

In the Lanston Monotype machine the thickness of each character, expressed in units, is added in turn to those preceding it, and the total at any time during the composition of the line is shown on a dial before the operator. At the same time the number of spaces is being recorded, and at the completion of the line is also shown. It is obvious the dial could be so constructed with concentric circles and radial lines — the radial lines representing the added units of the line, and the concentric circles numbers of spaces — that by certain figures contained in the areas between the radial and concentric lines the thickness of the necessary spaces in units could be expressed. The operator would have then to refer to this dial at the end of each line, select the proper figure, and operate keys on the keyboard in accordance therewith, to record the thickness of the spaces to be cast. This system differs from the automatic justifying machines in that they are designed to select the proper spaces without any effort whatever on the part of the operator. This is practically what is done in the Monotype mechanism, where the calculator adds up the thousandths, and the operator takes note of the number of spaces required, strikes certain justifying keys, and thus punches holes in a record strip, which gives information to the casting machine to cast spaces of just such a width for that line.

In other patents, as the Thorne, where spaces of ordinary proportion are to be used — about four sizes of spaces — it is obviously impractical to select a certain size, and space the whole line therewith, because there are not enough sizes to permit of even justification in this manner. For instance, a three-em space of 8-point is equivalent to about .037 of an inch, and if these alone were used in justifying a line it might fall .020 long or short. To overcome this difficulty a selecting mechanism is required, which is also a partial calculator, and this takes note of the tendency of the spaces used

to overspace or underspace the line, and in either case sets a switch to supply the next size thicker or thinner spaces, as the case may require. Thus the line, as finally justified, lacks in accuracy only a fraction of the difference between the thickness of the last space used and the next size, which is the same result that would be obtained in justification by hand.

In the Dow machine, which is capable of setting and automatically justifying all the different sizes of type in the same machine, from agate to pica, it is obvious that no unit system would be applicable. Any unit system must be arbitrarily prearranged, and the slightest alteration of the body of any of the characters would vitiate the justification. In the practical handling of type also slight changes due to dirt occur, and when fifty or sixty separate letters are assembled in a line these variations are so multiplied that the line is not likely to aggregate the amount previously predetermined. Loose or tight lines may result if the length of the lines are assumed by predetermined standards. In the Dow machine the lines as set are, therefore, separately gauged, and the result of such gauging controls the selection of the combination of spaces necessary to perfectly justify the lines. As has been previously stated, where a limited number of spaces are used, which is absolutely necessary in any practical machine, two adjacent sizes of spaces are likely to be required to justify most of the lines. The problem presented to the automatic justifier is therefore this: Suppose the space to be occupied by the aggregate width of the spaces be .565 of an inch, and eleven spaces exist in the line. By dividing .565 of an inch by eleven, we obtain the result that uniform spaces .051⅛ of an inch in thickness would justify the line perfectly. Assuming, however, that spaces of .050 of an inch and .055 of an inch only are obtainable, how many of each size are required so that eleven of the two sizes amount to .565 of an inch?

The problem at once becomes one of dividing a quantity *not* into a certain number of *equal parts*, but into a certain number of *unequal parts*, a kind of division out of the ordinary. With the aid of a little calculation not readily done mentally, we find that in this case:

$$8 \times .050 = .400$$
$$3 \times .055 = .165$$
$$11 \text{ spaces} = .565 \text{ of an inch,}$$

the amount required.

In the Dow machine this problem of *equal or unequal division*, as the case may be, is at once automatically performed without the aid of the operator in any way, and the proper combination of spaces is determined and inserted in their respective places in the line. At the same time the mechanism is recording and preparing to select the spaces necessary to the justification of the line next to follow.

Perhaps this sounds very complex, but in reality the operation is accomplished positively and with little effort. In the astronomical calculating machines, it is only necessary to give the calculator the multiplier and the multiplicand and you get the product. In much the same way in the automatic justifier, you give the calculator the number of units and the number of spaces required in the line, and obtain the desired result with equal accuracy.

There may be other methods of mechanically expanding or contracting a line, or of calculating the size of justifying spaces, and if so time will develop them, and the fittest will eventually survive.

Written for THE INLAND PRINTER.

THE PROPRIETOR BECOMES A TOURIST.

NO. VIII.—BY ARTHUR K. TAYLOR.

NOT believing it to be absolutely essential that, just because a young man decides to learn the printing business, he should necessarily be called upon to sweep the floor and do all manner of things unpleasant and burdensome to the spirit in order to make him love his calling, the young man secured to assist, and eventually learn the trade, was first employed in the office, if such a modest place should be dignified by such a designation. There he was taught the routine work not only of keeping the copy and directions for jobs in their proper envelopes, but eventually he acquired knowledge of the bookkeeping connected with the business, the relative values of different kinds of stock and the supply houses carrying same, the sizes and weights of papers and the method of cutting it to the best advantage.

While the above points were included in his early instruction, it must not be understood that the journeyman side of his education was deferred until a mastery of, we may say, the clerical side of his training had been accomplished. As the office work in such a modest establishment did not require his whole time after having been put in operation smoothly, his remaining time was employed in being taught those technical points which are so often left for the struggling apprentice to find out for himself (in the event of the apprentice having sufficient ambition to struggle). For his services the apprentice was paid according to his value, and whatever overtime was exacted he was accordingly paid for, in order that it should not be looked upon as an especial favor begrudingly accorded his employer and not to be too often expected. On the other hand, time lost was as carefully deducted from his wages, that a just and reasonable understanding be established between employer and employed.

The changed appearance of the office together with the advertising and the higher grade of work turned out had its effect in starting what might be considered quite a brisk trade for a town of its size. The orders were handled with as much promptness as possible, and care was taken to turn out the work as far as possible in advance of the time promised, that the work might be thoroughly dry when delivered to customers.

In almost all offices doing a general jobbing business, much judgment has to be exercised in the prece-

dence given to orders. Although a most beautiful theory, it is in practice impracticable to execute all orders in the order in which they have been received. Orders from good customers, paying profitable prices, are received which are given only on the condition that they be done immediately. Suppose that at such a time the office is comfortably busy, and that such an order will necessarily disturb the succession of the orders already in hand. It is decidedly not the part of good business to turn down the order point blank, thus giving your competitors an opening through which they



Photo by Beatrice Tounesen.

THE EDITOR'S SHEARS.

may win from you a profitable customer. On the other hand, it would be much worse to take the job, and, not turning it out in the time promised, disappoint your customer. What is then to be done? It is probable that among your customers' orders some may not be needed as promptly as others. If, after employing as much help as you can secure to work to advantage you find that some work will have to be set aside, ask each customer whose work you wish to side-track for an extension of time, and be sure that you ask him before you do side-track his order. In most cases a customer, if he has been treated right previously, will be only too glad to coöperate with you for your own accommodation, and a place may thus be made for the important rush work. But if such an arrangement cannot be effected it is better to take the work to another office or even another city enjoying greater facilities, than to refuse to accommodate your customer to the best of your ability. Don't encourage rush work, for, as you well know, it is unsatisfactory in more ways than one; but when you have it, and it has to be done, put your whole heart into it and drive it.

On the lines outlined the office was conducted and a profitable business was established, which so increased that when one day the old man did return to look again upon the scene of his former labors he stepped into a well-ordered office, in the hands of a young man who had proved himself competent and a hustler.

The old man, it must be admitted, did not fit easily into the new order of things. He couldn't get used to the way things were done. He thought that considerable time was wasted in unnecessary care in making estimates, some of which, as he said, were never heard of afterward. "Why," he would say, "whenever I took the trouble to make an estimate I always got the job; if my first price didn't fetch it, I came down." He soon came to understand that his days of usefulness were at an end so far as his former business was concerned, and he quietly settled down to coming to the office merely from force of habit, and taking an old-fashioned chair to which he was accustomed, would contentedly read his paper until it was time to go to dinner or until the evening quitting time.

He grew very fond of the young man who conducted the business, and seemed never to tire of watching him at his work, and in a reminiscent mood would tell of how it was done when he was young.

Thus the old man ended his days, and from the wreck of his workshop was evolved a plant with a modern equipment as much in keeping with the youth in charge as was his own office in the years gone by when he, like this young man, was just starting in his business career.

* * *

It seemed to me as if I had been away from home and my business for a considerable time, and in view of the usual length of vacations enjoyed by employing printers, I might with propriety return to my home, which I did, much pleased with my experiences, having spent the most enjoyable vacation I had ever known, although I had never worked harder in my own business.

In writing of my tour, it seems to me that I have sometimes wandered far from my subject, but as in most cases I was at those times riding a hobby, I presume that my readers have been more wearied than I.

A WORD OF PRAISE FROM AFRICA.

We have taken two copies of THE INLAND PRINTER for the past four years and are pleased to assure you of the great service it is to us. It contains more helpful information than any of the other journals to which we subscribe. We are now experimenting with a view to doing half-tone work, and this simply from the instructions given in THE INLAND PRINTER.—*H. G. Gray & Co., Printers and Stationers, Port Elizabeth, Cape Colony, Africa.*



Vignetted half-tone by
SANDERS ENGRAVING COMPANY,
314 North Broadway,
St. Louis, Mo.

A MOUNTAIN LION.

Photograph by
O'Keefe & Stockdorf,
Leadville, Colo.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, Editor.

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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

Two Dollars per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

Subscriptions may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and that the prices, terms, and other things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

The Inland Printer may be obtained at retail, and subscriptions will be received by all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, 54 Farringdon Road, London, England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.
James G. Mosson, Iwanowskaja No. 15, St. Petersburg, Russia.

PRINTING AND PRINTERS.

EDUCATORS hold that as a rule the cause of many failures in life is due to the inadaptation of the youth to the career forced upon him. Some very good grocers, butchers, or other tradesmen have been spoiled in attempting to make printers of them, and inversely. A circular in point lies before us from a Milwaukee grocer, in which illiteracy has appropriate setting in bad composition, bad display, bad ink, bad presswork, and bad paper. Yet this choice specimen serves to announce that the grocer's three sons are about to open a printing office, and the grocer's friends are told that if they will patronize his sons "I shell be greatly favorit and will kindly remember you." It is incomprehensible that more care should not be taken in selecting occupations for young men and women. History is full of instances of the good intended by wise fathers and mothers in allotting distasteful callings to their children, and it is comforting to note sometimes that their plans of perversion have miscarried. It is good to teach the young idea how to shoot, but the teacher should be competent to teach it to shoot straight. If parents desire to make printers of their sons and daughters, part of the plan of education should include: An intimate knowledge of the dictionary, a comprehension of the theory of color, a fair knowledge of design, and as much of the history of printing as possible, with as large a quantity of other learning as may be obtained. With an equipment of this kind, however, it may be that the awards offered by the printing trade will be found inadequate.

CHEAP ADVERTISING.

THE prospectus of a new printers' magazine comes to us from England in which an excuse for invading what the writer claims to be an already overcrowded field is offered in the cheapness of the advertising rates of the new venture "permitting continuous and unbroken publicity." The problems of advertising have many sides, and it is not safe for even those of the best experience to be didactic in discussing these matters. The prospectus in question, however, presents some reasoning that the experience of most advertisers in printers' papers will scarcely indorse. It holds that the weeklies, monthlies and bi-monthlies now published in the interests of the printing trades have rates too high for the advertiser to secure a permanent place in their columns. The paper which is to permit of continuous and unbroken publicity will, therefore, be a quarterly. One might ask why not a semi-annual, or an annual. It will be forwarded to 6,000 printers and stationers in the United Kingdom, as "after some investigation it has been found that this number will amply cover the whole of the firms whom advertisers wish to reach. A larger number would be wasteful, and for all waste of this kind, it must be remembered, the advertisers have to pay."

The prospectus does not pay much attention to what the contents of the paper will be—what it will offer its readers—beyond "carefully written articles and current trade news, which will make the quarterly a

valuable book of reference." There are many excellent trade papers in England which amply fulfill these requirements, however, and which will probably forestall anything that a quarterly may hope to present to the average reader of printers' literature. Experience has shown that it is almost impossible to tell, short of actual inquiry in each individual case, who actuates purchases of material in printing offices. It is popularly supposed that it is the employer, and it may be so in the smaller offices; but as the offices increase in size, as a rule the purchasing influence recedes into the ranks of the workmen themselves. The paper that is good enough for the employer is good enough for the employe, and a well-balanced subscription list is an evidence of full value for the subscription price, and a proof that if the advertiser does not get returns adequate to the space he takes that there is something wrong with the way he states his case or with the goods he offers. These suggestions are offered as matter of personal experience to offset what one may suppose to be the experience of the writer of the prospectus, and as THE INLAND PRINTER has no interest in advertising in England, despite a very respectable subscription list in that country, this point of view may fairly be taken as an impartial one.

THE VALUE OF AN IMPRINT.

AN imprint on a good piece of printing is an advertisement for the printer that costs him nothing, yet is usually prolific of dollars. It is true that some customers object to the imprint, but this objection is due mainly to the fact that consent to use it had not been asked. In sending out proofs of work, most houses have a printed form calling the attention of customers to certain things desirable to do. It would not be out of place to include in this form a question about the imprint, and thus serve the double purpose of getting the customer's consent and reminding the printer that he should not neglect to place his credit on the work. Every printer is losing money every year who has not adopted some imprint or device for use in his work. An instance of the value of an imprint is given in a correspondent's letter from Madison, Wisconsin, in which it is stated that a stationer of that town, who has his name and address stamped under the flaps of high-class envelopes, received a letter from Missouri inclosing one of the imprint envelopes and requesting prices. This is only one instance of many where the imprint has interested foreign trade. Have an imprint design made and see that it goes on all work with the consent of the customer. It will become interesting at once.

THE ENGRAVERS' AND ELECTROTYPERS' ASSOCIATIONS.

THERE appears to be an unpleasant feeling in the ranks of the engravers' and electrotypers' associations, judging from the tone of the comments in the *Engraver and Electrotyper*, of Chicago. Outside of this journal, so far as observed, there is harmony in the workings of the two bodies. It cannot be expected, of course, that differences of opinion will not exist as to matters of policy and affairs vital to the associations, but these matters are not to be settled by accusing any members active in the interest of the association work with selfish or ulterior motives. Last month THE INLAND PRINTER published the substance of a letter from a member of the association of photo-engravers, protesting against a circular issued by the editor of the *Engraver and Electrotyper*. The *Engraver and Electrotyper* presumes wrongly that Mr. Binner is responsible for the letter of protest, and the editor permits his personal resentment toward that gentleman to be very clearly seen. The *Engraver and Electrotyper* is one of the most welcome of the exchanges of THE INLAND PRINTER, and it is regretable that its usefulness in the cause of the associations it is well designed to serve should be marred by the attitude of the editor toward some of the members of the associations. Mr. Hughes has done much to further the interests of the associations, and it is to be hoped that his efforts will be continued in that direction *suaviter in modo, fortiter in re*.

In this connection it may be well to call the attention of those in the electrotyping business to the reference made to the formation of local associations in the column of "Electrotyping and Stereotyping Notes" elsewhere in this number. It is to be hoped that all connected with the trade will be brought to a realization of the importance of protecting their interests by affiliating with the associations now being formed.

ILL-CONSIDERED COMPLAINT.

ONE of the vexations of the average printer, which interferes seriously with the quality of his work and with dispatch in producing it, lies in a disposition to find fault with material or machinery previous to a careful consideration of all the circumstances that may have injured or retarded work. It is, perhaps, natural that suspicion should fall upon the latest purchased factor used in a piece of printing that is faulty from some obscure cause; but common sense should prevail against the snap judgment that incites the printer to waste his own time and that of the dealer or manufacturer of the suspected goods or machinery in respective complaints and explanations, terminating usually in a letter of apology from the complainant that the fault had been found elsewhere than in the goods or machinery thought to be responsible. It is safe to say that very few complaints received by responsible houses are found to be justified by the facts. No good house can afford to be slipshod in its methods of doing business any more than it can afford to put out inferior goods. Competition alone would regulate this. There are, doubtless, many instances to substantiate the foregoing in the files of the ink houses, rollermakers, paper dealers and builders of machinery, and a sample letter lies before us from the editor of a country paper, in which an apology is made to an ink house for an ill-considered complaint about the quality of a supply of ink. Not

satisfying his conscience with the letter, the editor makes his apology public in an editorial, which is appended :

"Now that we have the difficulty righted we offer an apology to our readers for the miserably poor print of the last four issues of the ———.

"A person in the printing business is continually running up against something new, and it becomes necessary for a person to exercise his ingenuity as well as brains, patience, and many other faculties in order to overcome the obstacles that arise from time to time.

"When we had our first poor print we concluded that the ink was to blame, as we had gotten to the bottom of a keg which we had had on hand for two years, so immediately ordered a new supply ; but the next week the printing was even worse than the first, so we wrote back to the manufacturers telling them their ink was no good, etc. We then got some ink from a neighboring printing office, and still the difficulty remained. In the meantime we had talked with several different printers in regard to the trouble ; some would suggest one thing and some another, but everything failed. We worried over the matter, lost sleep, scolded the roller boy, felt humiliated to send such looking papers through the mail, etc. But now all is smooth sailing again. It was all the fault of the ink roller. Some one had suggested that it was the fault of the roller, but we could not believe that it was, as the roller was just gotten new last winter, less than a year ago, and it should have lasted two or three years; but we are now sure that it was the cause of the trouble, and we again ask forgiveness of our readers for giving them such poor printing, and promise to try our best to guard against a recurrence of the predicament."

The moral lies in the injunction to find out the real cause of any trouble before complaining.

TECHNICAL AND COMMERCIAL EDUCATION.

IT has been the boast of Americans that, notwithstanding the high rates of wages paid artisans in this country as compared with the wages paid in Europe, the superior inventiveness and skill of American workmen made our competition a serious one to our commercial rivals. It is fair to assume this superiority has not come from our methods of instruction, however, but rather from the native inventiveness which has taken the best from all nations, and from the national receptivity as contrasted with European caution and conservatism. The question is how long we can afford to let our supposed inventiveness force its way in competition with other nations which are planning and executing carefully considered systems of commercial and technical education. A recent editorial in the Chicago *Record* draws attention to this subject, as follows :

This country has done comparatively little in the matter of technical and commercial education, although every undertaking in this line has been generously encouraged and thoroughly appreciated. There are some institutions of this kind in the country that have no superior in any part of the world, but the subject of special commercial education, manual training and technical work has not received the general attention that its importance demands.

Germany probably stands at the head of the nations in this respect, and one of the results of this policy is the advancement of that country in the commercial world. The German system of education, whether it be in the sciences and arts, in literature and general knowledge, in technical matters, manual training or commercial pursuits, is thorough and complete, and certainly gives those who have enjoyed it a distinct advantage over their competitors.

In Belgium a similar system is being developed under the patronage and direction of the government, which now grants about $200,000 in subsidies yearly. This sum is constantly increasing as new schools are opened, and the number of pupils grows correspondingly. According to recently compiled official statistics there are at the present time 333 industrial, trade and professional institutions of instruction in Belgium. Of these eighty-two are strictly industrial and trade schools, and their work is supplemented by shop practice in thirty-two apprentice institutions. In several parts of the country special attention is given the subject of providing training for the particular occupation which engages the community. For example, metallurgy is taught at Charleroi, and mining at Moranwelz, stonecutting at Soignies, weaving at Ghent, and strawplaiting at Bressage, while fishing is the chief feature at Ostend, and maritime construction at Antwerp. These are mentioned merely to indicate the scope of the undertaking.

The results already obtained are certainly remarkable, and they prove conclusively that such a system of education is highly beneficial to the commercial and industrial interests of the country, and aids materially in extending the influence of the nation abroad.

The Japanese have discovered the importance of special commercial training, as well as their inability to undertake foreign trade in their present condition. Accordingly they have established commercial schools which have been pronounced "a standing credit to the country, the pride of the people, and the admiration of visitors who inspect them." These schools have been opened in the principal trade centers, the largest being at Tokyo. The system of instruction is divided into four courses — preparatory, principal, higher and special. The first, second and fourth courses occupy two years each, and the third one year. Their names indicate sufficiently the relative character of the studies and instructions of each. The most interesting feature of the entire system is that known as the practice department in the principal and special courses, where practical experience in commercial transactions is furnished, every department of industry and finance being covered.

The evils of our present mode of treating apprentices are so very apparent that they need not be catalogued. One of the worst is permitting a boy to spend the best years of his life in fitting himself for an occupation that will be swept from him by machinery. It is incumbent on everyone in the trades that this sort of confidence game should be stopped. Boys are being taken into printing offices supposedly to learn a trade, and are permitted but small opportunity to learn, to say nothing of instructions being given. After a term of five years or more they have learned to set type, and that is about all. If good workmen are scarce, it is largely because of the pernicious system, or lack of system, that leaves youth to its folly from indifference, or imposes on its confidence that some good thing will come from spending valuable years in learning to pick type, when the knowledge should be acquired in a few months under competent instruction, allowing time for a proper technical education within the prescribed period.

Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.*

NO. XL.—BY ERNEST KNAUFFT,

Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts.

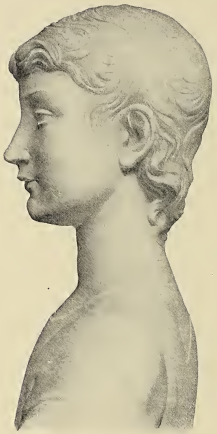
LET us harp a little longer upon the naso-labial line. We reproduce two very beautiful drawings by Grellet, the one of a young girl, the other of an old man. How suggestive is the old man's head because of the strong marking of the naso-labial line. Do you not realize how easily you could draw this line, and the whole head for that matter, in the manner of the Bonnard Choudieu? But valuable as it is by itself, how much more suggestive in connection with the young girl's head, where the naso-labial line is hardly perceptible. This is a lesson in negation, at the value of which we have hinted so often. It is your business to learn when to put in a line, but equally your business to learn when to leave it out. Therefore we publish some heads this month of younger persons, that you may learn this very lesson. Take the Fred Walker head. How like the Watts drawing, so far as its treatment goes; but the naso-labial line is missing. What is the result? Why,



PORTRAIT OF FRED WALKER.
Pen drawing by E. G. T.

Note entire absence of naso-labial line, and of line about orbicular muscles. Absence of these lines indicate youth. Contrast with the Watts and Choudieu heads, where strong markings are prominent because of advanced age of the subjects.

we have the characteristics of a younger man. In this little comparison you have the foundation of all art study. Drawing is not arbitrary; we do not introduce lines into a face simply because this artist or that artist did so; we introduce them because their counterpart is found in nature. It is not in the province of these papers, as we have said, to tell the printer how he should draw every object he may attempt to delineate—a waste-paper basket, the head of a cow, a printing press, or a hat. But we can give him hints which will help him to observe for himself the characteristics of any



LITHOGRAPH CRAYON DRAWING.
From bust of a young girl by Donatello, by F. Grellet.

Note absence of strong marking of naso-labial line, the absence of line at the angle of the lips, and of orbicular muscles. The absence of these markings indicates youth. To be compared with the Lefebvre drawing.

object under the sun which he may wish to draw. If he finds around the mouth of a cow more pronounced lines than in a calf, he must put them in. If in one trash basket the wickerwork runs upward with each line parallel, he must draw it by perpendicular parallel lines, while in another one the wickerwork is interwoven diagonally and he must represent it by diagonal lines. In a coat sleeve, the arm hanging down, there are but few cross-folds, so he introduces few cross-lines into a sketch of such a sleeve, but when the arm is bent many more folds occur at the elbow and he therefore introduces more cross-lines in his drawing of the sleeve. This is about all there is to the science of drawing.

Now let us proceed a little further. In the Watts we notice two or three lines below the lower eyelid; these we find also in the Gaillard, but they are absent in the Donatello Young Girl's head by Grellet; they are very perceptible in the Brontolone. Here we have to do with another muscle. In the human head the eye is set in a cavity in the skull called the orbital orifice, and in a very old person the lower edge of this cavity is sometimes perceptible under the flesh, and occasions a

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line in an artist's drawing. But the main cause for the lines around the edge of an eye is that the eye is surrounded by a soft muscle, which is called the orbicular muscle. The part of this muscle which forms the eyelid is called the palpebral part; the part above the eyelid, the superior orbital orbicular; and the part below the lower eyelid, the inferior orbital obicular. At the outer corner of the eye, as the two parts come together, they show in an old person's face habitually, and in a child's face laughter creates radiating lines called crow's-feet. These lines called the crow's-feet, and still more the folds in the muscles below the eye between the lower eyelid and the base of the orbital orifice are, like the naso-labial line, very conspicuous in old age and almost entirely absent in childhood. If you understand this you will turn to the beautiful drawing by Lefebvre, and realize why, although there is a great deal of shading on the hair, ear and jaw, and quite a perceptible piece of shading on the wing of the nose, there are no lines down the cheek between the eye and the lips. Indeed, in the original drawing, the white paper was there left entirely uncovered. Of course, the artist might have filled the entire space with shading, but in that case it would have been a graduated tint suggesting the roundness of the cheek, as in the Grellet Young Girl, but there would have been no suggestion of lines; the moment lines are introduced the characteristics of old age are suggested. At the corner of the mouth is a line which runs in about the same direction as the naso-labial line. In youth the cheek is slightly rounded out from the lip, corner of the mouth, instead of having the radiating line like the crowsfeet, the threads of the muscle have a more perpendicular trend and create a line running in the same direction as the naso-labial line; while below this, but attached to it, is the triangular muscle of the lips, or the depression of the angle of the lips; this, in the ordinary old person, creates a long line, starting at the corner of the lip, running down considerably. This line is very conspicuous in the Brontolone, but absent in the Young Girl and the Lefebvre. It is seen plainly in the Choudieu, and we do not see how you can ask for a better lesson in drawing than the comparing of the highly finished Brontolone with the very simple Choudieu!



CRAYON STUDY OF A CHILD.
By J. Lefebvre.
Half-tone from a lithographic reproduction by F. Grellet.

Once more, above the eyes the forehead is covered with the frontal muscle. The fibers run perpendicu-



SIR JOHN WILLOUGHBY.



MR. COLQUHOUN.



MR. H. H. CHAMPION.

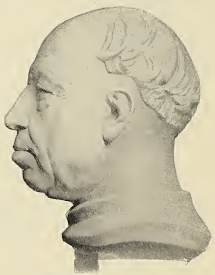
ENGLISH NEWSPAPER PORTRAITS.

Sir John Willoughby, Mr. Colquhoun, and Mr. H. H. Champion, from the *Pall Mall Gazette*. Undoubtedly traced from photographs. Executed in a simple manner, suitable for quick printing on a cylinder press. Note absence of naso-labial line, except perhaps in the case of the right-hand side of Mr. Colquhoun's head. This is either a slip of the pen, meant to come lower down to represent the mustache, or it is the naso-labial line, and its companion was lost in the engraving process. (This line could very well have remained in Mr. Colquhoun's face, as he is evidently much older than Mr. Champion and Sir John Willoughby.) Also note absence of strong marking about the orbicular muscles, and absence of lines in the frontalis. The absence of these lines indicates youth. Compare with the Choudieu and Watts, where the introduction of these lines represents old age.

and in a side view it is usually the outline of the cheek which makes the little line at the corner of the lips in the Lefebvre and the Grellet Young Girl, and always in the side view of a baby's head: but as the head becomes less babyish it is the muscles of the lips which cause this line. The muscles of the lips are exactly like those of the eye; they run entirely around the lips, but at the larly, but when they contract, as when a person frowns, the folds in the flesh run horizontally; these folds are particularly perceptible in old age. Though every mother will remember their alarming occurence in babyhood, we do not associate them with youth; and so in the Grellet Young Girl we find no lines in the forehead, nor are they in the Lœwe-Marchand, hence a

placid temperament is suggested in that portrait. Many men no older than Monsieur X. have constant lines in their forehead, and the actor uses these muscles continually for expression. We write the plural because the muscle is frequently divided into right and left portions which follow the direction of the eyebrows, so that when the muscle is contracted the eyebrows are no longer horizontal but have an M shape across the forehead. In the Watts there is a very perceptible line which curves over the right eye, taking the direction of the eyebrow; this is part of the frontalis muscle. If the line on the other side were completed it would take a similar direction over the left eye.

We have thus covered the muscles of the face which have most to do with expression, and so you see that, besides drawing the eyebrows, eyelashes, eyeballs, the



LITHOGRAPH CRAYON DRAWING.

From Bust of Brontolone by Lucca della Robia, by F. Grellet.

Reproduced by half-tone. The original was 12 by 9 inches. Strong marking of the naso-labial line, line at the corner of the lips, crow's-feet, and orbicular muscle, typical of old age. To be compared with the Bonnard Choudieu.

bridge of the nose, the nostril, the lips, and the chin, the artist has to do with a great many muscles, and the novice must not only be warned about them, that he may know when to introduce them, but he must remember that they have principally to do with old age or abnormal expression (laughter, grief, hate, etc.), and they must be used to express such attributes only. Hence the three English drawings represent very admirably the normal, placid expression of middle-aged men. If with the foregoing hints you attempt to draw a portrait for your newspaper, we fancy that, if you follow our advice faithfully, you will meet with more success than you imagine.

(To be continued.)

POPULAR IN THE AUSTRALASIAN COLONIES.

I cannot refrain from mentioning the popularity of THE INLAND PRINTER in the Australasian colonies, and evidences of its widespreading influence are apparent in almost every typographical production one picks up. . . . May you continue to prosper and (if that were possible) be of more service to the disciples of the art in the future than in the past.—*Edward J. Wilkinson, "Telephone," Gisbourne, New Zealand.*

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. VI.—BY F. HORACE TEALL.

RICHARD GRANT WHITE inveighed against the use of "both" to mean anything but two taken together, and said, quoting a line from Chaucer, "both heaven and earth and sea," that the example of Chaucer for such a use of the word "can be of no more weight than that of an anonymous advertisement in a newspaper. Etymology and usage, including that of Chaucer himself in other passages, make the meaning of 'both' two taken together; and it is impossible that the same word can mean two and three." Fitzedward Hall says, in "Modern English," that this "betrays an absence of the most ordinary degree of acumen." White says he has observed only two instances of the use of "both" in reference to three individuals, and Hall answers, "Who that knows English critically can doubt that our approved authors, if searched, would yield two thousand instances?" The Century Dictionary says that "both" is used sometimes before three or more coördinate terms; the Standard, that it is used before two or more coördinate words or phrases taken or considered inclusively; Webster's International, that it is also sometimes followed by more than two coördinate words, connected by "and" expressed or understood (the Webster Unabridged confined it to two, not mentioning any other use); and Worcester treats it as applicable to two only. In "Faulty Diction," the Standard says of the conjunction as applied to more than two, "The use has been challenged, but has abundant literary authority, and antedates Chaucer." White certainly went too far in his restriction; although for many years there seems to have been little use of the word in more than dual connection, the wider use is not wrong.

The phrases "both of us" and "both of them" have been condemned by purists, but they are not objectionable, being strictly grammatical and idiomatic. "Some of them" is the only expression that can be used in some connections for its meaning, and it and the one here considered are exactly alike. Nevertheless, "we both" or "they both" is often preferable.

In a list of so-called objectionable words and phrases, contained in one of the most dogmatic books on such subjects, is "cablegram," for which we are told to use "telegram" or "telegraphic message." But the sole purpose of the ostracized word (which really is objectionable etymologically) is to distinguish the message from one that is merely telegraphic. We should say, rather, "cable message," and there seems to be little need of a single word for the meaning. "Cablegram," moreover, is comparatively little used by any one, and not likely to become common, though stranger things have happened in the growth of our language. Much stronger reason for protesting against "cablegram" than any against "telegram" is easy to find, though

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the latter word was, in the early days of its use, considered an abominable barbarism. "I sent a telegram," wrote Bulwer in 1858, "(oh that I should live to see such a word introduced into the English language!)." It is said that the word should have been "telegrapheme," but, even so, the only objection is to the method of derivation with elements both of which are Greek, while "cablegram" is an English word coupled with a Greek one, not a legitimate formation.

Ralph Waldo Emerson has been severely criticised for writing the following sentence: "The weaker spirit of his wife dared scarcely offer her tributary sympathy of tears and sighs at their mutual calamity." Here calamity is said to mean loss, but no corroborative evidence is given, nor does any seem adducible. Accompanying the criticism, in "The Verbalist," by Alfred Ayres, is this assertion: "To call a loss a calamity is as absurd as it would be to call a loss an inundation, a famine, or a plague. Calamities are causes, losses are results." Such restriction is impracticable, to say the least. The loss of a whole crop of wheat in a country, for instance; who would hesitate at calling it a calamity? An inundation, a famine, or a plague is not a loss, but any one of them is a calamity, and a cause of loss, which is a result. Such matters cannot be clearly separated into causes and results; for while an antecedent event would be the cause of loss, the loss itself would also be the cause of grievous results. Great losses are calamities, but small ones are not.

While it is advisable to avoid restrictions that will not act otherwise than hurtfully, a common license that is assumed in the use of certain words is a legitimate object of criticism. One of these words is "calculated," which is often misused instead of likely, fit, able, suited, or some such word. Nothing is properly said to be calculated unless it results from actual calculation. When there is no intentional adaptation of the subject to the purpose or result named it is improper to say that it is calculated for that purpose. It is not infrequently said that something is calculated to be harmful, when the least thought would convince one that the only calculating done was for a beneficial purpose. Writers often assert that something is calculated for a certain effect when it is hard to believe that any sense that can be read into the expression is intended. Thus, a New York newspaper says, of one of the annexed places, that it is calculated to receive great benefit from consolidation, meaning probably that it is more likely to be improved than it was before; but the words used do not say this. Such faults are not found in newspapers only, but they should be carefully avoided by all who would write clearly.

It has been asserted that many seem to think that "calligraphy" means any handwriting. The present writer was inclined to doubt this, and even now does not think the error is as common as has been supposed; but he saw an instance of the misuse recently, in the phrase "experts in calligraphy," where nothing could be meant but judges of handwriting. Calligraphy is beautiful writing, and the name is not properly applicable otherwise. Orthography is strictly correct spelling, but under some circumstances "orthography" may well enough be used as synonymous with mere "spelling," though this should not be done too freely; and some other words have similar latitude. "Calligraphy," nevertheless, should be carefully restricted. It is not a word that need frequently be used in any sense. We should at least not hear the absurdities, "fine calligraphy" and "correct orthography."

A good example of puristic pedantry is found in objection to the use of the word "casket" for a burial-case. The use is said to be indefensible, by at least one writer, but that one cites another in support of his opinion, and the support has been taken away, since the condemnation has been dropped out in revision by the one who gave it. It is said to be a United States usage, but the word is as good for the way in which it is applied, if not rather better than, "coffin." Etymologically, each of the two words means simply a chest, and instead of the second we might just as well have used "coffer," this being the word from which "coffin" is made, simply for differentiation. The three have been conventionalized into distinct application, in ordinary use, but in the United States the custom of inclosing corpses for burial in a costly chest or case has led to calling such a case a casket, probably because the content was likened in some way to jewels laid away. In Great Britain this is not so common, plain coffins being used mainly, hence the distinction between a coffin and a casket has not become established there.

Richard Grant White says: "Many persons speak of catching a car. If they reach the car, or get to it, it being at the station; or if, it being in motion, they overtake it, or catch up with it, they may catch some person who is in it, or they may catch scarlet fever from some one who has been in it. But they will not catch the car." And White never wrote anything more nonsensical, though his strictures on words are often silly. All the more recent dictionaries give a definition of "catch" as in "catch a car, or a train," and it is perfectly proper to use it so.

(To be continued.)

Written for THE INLAND PRINTER.

ELECTROTYPING—PREPARATION OF WORK.

NO. X.—BY C. S. PARTRIDGE.

SUCCESS in electrotyping depends largely on careful attention to details, not the least important of which is the preparation of cuts on type forms for molding. The finished electrotype must be perfectly flat to insure satisfactory printing. If the original form is defective by reason of imperfect justification, high or low cuts or type, the defects will necessarily appear in the electrotype and must finally be rectified at the finishing bench. The truth of the old adage "A stitch in time saves nine" is nowhere better illustrated than in electrotyping. A few minutes' time spent in making ready the form for molding frequently saves hours at the finishing

bench, particularly when a number of duplicate electrotypes are made from the same form. For instance, a broken or mashed type, unless discovered and replaced by a perfect one before the form is molded, will be a defect existing in every electrotype made from that form and must be finally corrected by punching out the defective letter and soldering in its place a perfect type. These defects are not always the fault of the electrotyper, but it is nearly always difficult to convince the printer of that fact unless a proof is furnished by the printer with the job.

Printers' forms frequently consist of both type and cuts, and it often happens that the cuts are lower or higher than the type. Here again a few minutes' time spent in shaving down or underlaying the cuts, as the case may demand, will save much valuable time in the later operations of finishing, and will also insure a better electrotype, for it is obvious that if the cut is low in the plate it must be forced up to a level with the type by punching or hammering, and it will be plain, even to the novice, that a plate which has been subjected to such treatment will be less perfect than one which has been corrected in the original and which, therefore, requires but little attention from the finisher.

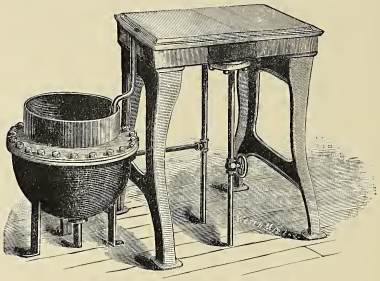
Usually better results are obtained by the molder from metal-mounted cuts than when they are mounted on wood, as the wood bases are liable to yield somewhat under pressure and will thus make a shallower impression in the molding composition than the surrounding type. Moreover there is danger of losing something of the detail of the engraving. This is more especially true of half-tone engravings, which should always be mounted on metal bases.

Wood engravings, when subjected to changes of temperature or atmospheric conditions, sometimes check or crack. When it is desired to make an electrotype of such an engraving, the checks, if not too large, may be closed by covering them with strips of damp blotting paper and then applying a hot building iron to the paper until it is wholly or partially dry. When the check has been closed the mold should be made at once before it has time to open again.

Forms which are to be electrotyped should be surrounded by type-high beveled bearers with the beveled side next the type. The bearers prevent the wax or composition from spreading, and also serve to protect the face of the electrotype from injury during the operations of shaving and finishing.

When low leads, quads and furniture are used to justify the form, the larger blanks may be filled up to the shoulders of the type with strips of wax. The wax will adhere to the furniture sufficiently to hold them in place when the form is inverted on the case; and, on the other hand, if the wax filling is well brushed over with black lead after it has been placed in the blanks, it will not adhere to the mold. Preparing the forms in this manner will prevent undue displacement of the molding composition and facilitate the later operations of cutting down and building. Parts of book pages or pages of poetry should have an inverted type placed in each corner of the page to indicate the size of the page and serve as a guide to the finisher, and title-pages and large blanks of all kinds should have inverted letters so placed as to protect isolated lines from injury during the finishing processes.

All forms which are to be electrotyped should be securely locked in extra strong chases and be perfectly justified. The type should be squarely on its feet and



ELECTROTYPER'S WAX KETTLE AND TABLE.

carefully planed. The pressure employed in molding is such that unless great care is taken to lock up the forms securely the wax will be forced between the bodies of the type, causing them to spread and throwing them off their feet. This will result in an imperfect plate, and at the same time be the cause of much trouble and annoyance owing to the difficulty of removing the wax thus firmly imbedded in the form. Moreover, unless the form is securely locked, there is danger that some of the types will be drawn out of the form, when it is separated from the mold, and lost or misplaced.

(To be continued.)

WHAT FRANKLIN DID TO CANADA.*

BY HERBERT L. BAKER.

THERE was one incident in the life of Benjamin Franklin which few people know anything about. The first newspaper in Montreal he was instrumental in starting. In fact, he carried to Montreal not only the type and material but the printer who finally did the work.

It will be remembered that in December, 1775, the American assault on the heights of Quebec had failed, General Montgomery had been killed, and Gen. Benedict Arnold badly wounded. Word came back to the colonies that cold, smallpox and hunger were wasting the army in Canada, credit was impaired, and the people becoming less and less friendly.

A commission, consisting of Benjamin Franklin, Samuel Chase and Charles Carroll, were sent to rectify American affairs, and to induce the Canadians to join the revolt of the colonies and come into the federation on equal terms. It was thought this would be comparatively easy, as a large majority of the population was French and not particularly in sympathy with their English rulers.

These commissioners were given extraordinary powers. They were clothed with authority to exercise all the powers

*Paper read at Franklin birthday banquet, Buffalo, New York.

of the Continental Congress. Franklin, as the head of the commission, was given the right to do whatever he saw fit. He was authorized to receive Canada into the federation and reorganize its government; to appoint all the officers; to make any changes in the army; to raise troops; to issue civil or military commissions, and to draw upon Congress to the amount of $100,000. Most important, however, he was to conciliate, convince and win the Canadians to join the American federation, by appeals to their interest and reason.

Franklin believed that the quickest way to crystallize favorable sentiment among the Canadian people would be by means of a newspaper. He therefore took a supply of French type with him, which type was probably cast in his own printing office in Philadelphia, as he is known to have imported the necessary tools and matrices from France some time before. He also took along a young French printer named Mesplet, who had been employed by Franklin. Mesplet's duties were to do the mechanical work on the new paper. Montreal had no paper at that time, and there was only one in all Canada, the Quebec *Gazette*.

They started from Philadelphia March 30, 1776, and reached Montreal May 2, with all the baggage and servants, the printer being included as one of the servants.

It might be interesting to know that they sailed from New York in a sloop, going thirteen miles the first afternoon, when they dropped anchor for the night. By the second night they had reached only to the Highlands, forty miles from the city. A violent storm came up, and they were obliged to lay under the lee of "St. Anthony's Nose" for two days. The morning of the fifth day they disembarked at Albany. Here they spent two days, then rode thirty-two miles to Saratoga with Gen. Philip Schuyler, who had a country seat at the modern hotbed of State politics and high stakes. The week of constant exposure, and hard rough riding over new roads, was almost too much for Franklin's seventy years, but a week's rest fixed him up all right again. Two days and a half traveling brought them to Lake George. General Schuyler had built a batteau for them thirty-six feet long, with a blanket for a sail. The lake was full of floating ice, and they averaged scarcely a mile an hour—thirty-six hours for the whole thirty-six miles. Six yoke of oxen drew their batteau across the four miles from Lake George to Lake Champlain. Rowing, sailing, pushing along as best they could, in the storm, ice and bitter cold, it took them eight and a half days to reach the upper end of the lake. Another day in rude vehicles, called caleches, and they reached Montreal, half dead from fatigue, loss of sleep and discomforts which well may have overcome many a younger man.

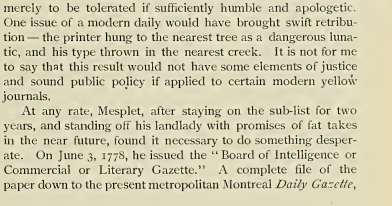
At once, on their arrival, they found it was too late. The reverses of the colonial troops and the lack of hard money had destroyed credit, made it almost impossible to get supplies for the army and lost the confidence of the Canadian people in the colonial cause. Franklin could not even hire a carriage for the commission's use till some obliging friend gave him a silver dollar for a piece of his paper money. The landing of a British fleet at Quebec soon after was the final stroke, and the Americans abandoned the field.

They left the printing plant in Montreal, however, and Mesplet seems to have chosen to stay with it. Type was precious in those days, even the lead used in it being so scarce that Franklin proposed to train the army in the use of bows and arrows, for lack of powder and balls. It is evident that Franklin gave the plant to Mesplet, his quondam printer-servant, as it was all he had to pay him with, since he had used all his own hard money to buy food for the army. Franklin could find no one to accept his paper money, nor with sufficient confidence in the cause to buy drafts on the colonial treasury.

Mesplet was doubtless the only printer in Montreal, and it seems too bad he was not bright enough to organize a typothetæ there and start the printing business in on a Klondike basis of prices. It was a great chance—not a type or press within five hundred miles, and no railroads or telegraphs. Not one of our Buffalo printers would do a thing to prices under those circumstances. I see him sitting on a golden throne, while his patrons in humble obeisance lay their piles of good hard stuff at his feet and beseech him to deign order his slaves to do them a printing.

The position of a printer was different in those days, however, and a newspaper was looked upon as an impertinence, merely to be tolerated if sufficiently humble and apologetic. One issue of a modern daily would have brought swift retribution—the printer hung to the nearest tree as a dangerous lunatic, and his type thrown in the nearest creek. It is not for me to say that this result would not have some elements of justice and sound public policy if applied to certain modern yellow journals.

At any rate, Mesplet, after staying on the sub-list for two years, and standing off his landlady with promises of fat takes in the near future, found it necessary to do something desperate. On June 3, 1778, he issued the "Board of Intelligence or Commercial or Literary Gazette." A complete file of the paper down to the present metropolitan Montreal *Daily Gazette*,



NO. I. (1) (1778.)

GAZETTE

DU COMMERCE

ET LITTERAIRE,

Pour la Ville & District de MONTREAL.

MERCREDI, 3 Juin 1778.

AUX CITOYENS.

MESSIEURS,

JE me félicite de vous avoir proposé l'établissement d'un Papier Périodique, non pas tant par rapport à moi-même, que par les avantages que vous en retirerez. Je vois que plusieurs d'entre vous, Messieurs, m'encouragent par leurs Souscriptions, & que malgré la dîsette présente de ce qui peut intéresser le Commerce ou d'autres objets qui flatteroit vôtre curiosité, vous recevez avec empressement les offres fincères que je vous ai faites, de travailler autant qu'il seroit à mon pouvoir pour la satisfaction de tous & d'un chacun en particulier.

Je m'étois proposé de remplir la Feuille des Avertissements publics & des affaires qui pourroient intéresser le Commerce. L'un & l'autre manquent pour le présent. Peu d'Avertissement, vu que le Papier n'eſt pas encore connu : vous savez, Messieurs, notre besoin que mon situation présente ajoute au Commerce, en conséquence je crois n'avoir aucun reproche à recevoir pour ces deux articles.

Quant aux morceaux variés de Littérature, j'espère me mettre à l'abri par le soin que je prendrai pour vous procurer ceux que je croirai les plus tentants & les plus instructifs. Je n'ignore point la difficulté de plaire à tous à la fois ; mais qu'arrivera-t-il ? La Feuille qui contiendra une plus grande quantité de matieres serieuses ne plaira pas à quelques personnes, mais bien à d'autres. La Semaine suivante, celui qui n'eût pas daigné jetter un coup d'œil sur le Papier précédent, saisira avec avidité le suivant, parce qu'il flattera son caractere, ou sera plus à la portée de ses connoissances, les sujets lui seront plus familiers, les objets peints de maniere qu'il n'ait pas besoin de microſcope pour les appercevoir : chacun tour à tour y trouvera son amusement ou son instruction. Le pere de famille trouvera des reflexions pour procurer de l'éducation à ses enfans. Les enfans y liront des préceptes dont la pratique sera avantageuse. Les différentes matieres qui seront traitées plairont aux uns, déplairont aux autres, mais chacun aura son tour.

Il eſt peu de Province qui aient besoin d'encouragement autant que celle que nous habitons ; on peut dire en général, que les ports ne furent ouverts qu'au commerce des choſes qui rendent à la satisfaction des Gens. Vit-on jamais, & exiſte-t-il encore une Bibliothèque ou même le début d'une Bibliothèque qu'on puiſſe dire regarder comme un monument, non d'une Science profonde, mais de l'envie & du desir de savoir. Vous conviendrez, Messieurs ; que jusqu'à présent la plus grande partie de nos ressources, dans une sphère bien étroite, ce n'eſt pas faute de disposition ou de bonne volonté d'apprendre des connoiſſances, mais faute d'occasion. Sous le regne précédent vous n'étiez en proie qu'aux horreurs des troubles qui agitoient votre Province ; vous ne recevez de l'autre que ce qui pouvoit satisfaire vos besoins les

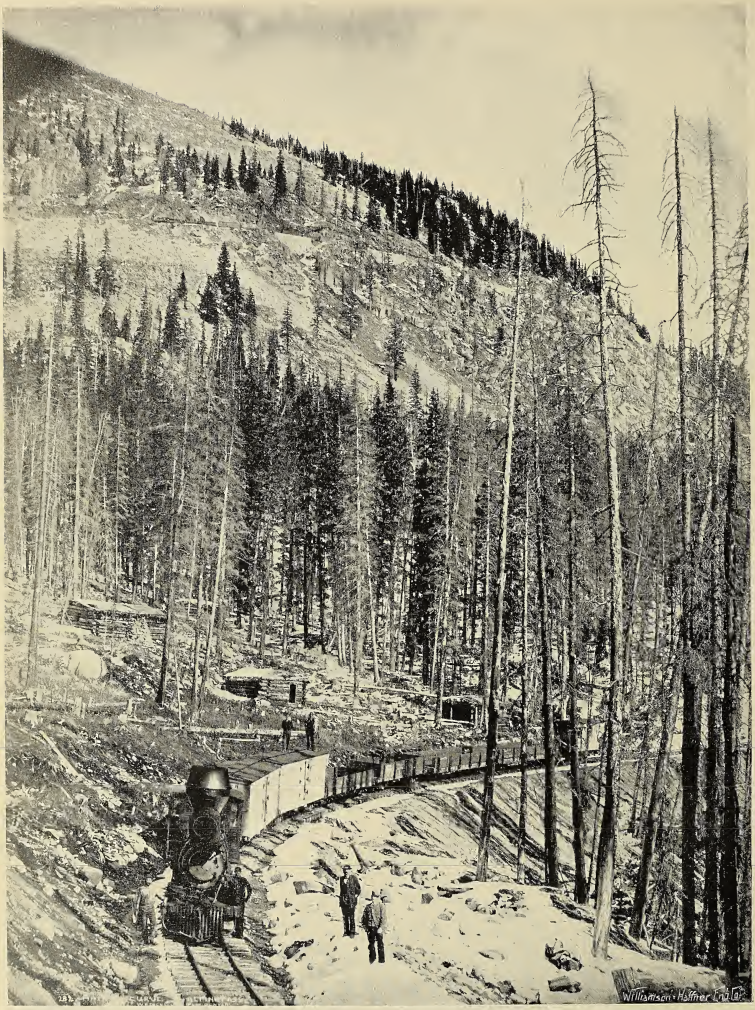
Tome I.

REDUCED FACSIMILE OF FIRST PAGE OF MONTREAL DAILY GAZETTE.

is still in existence. Mr. Richard White, the present managing director, very courteously allowed me to take a photo-engraving of the first page of the first number, and I have a number of impressions here for distribution. It was a little 7 by 9 sheet of four pages, as you see. The salutatory is unique, as compared with the confident aggressiveness of similar articles nowadays. In part it is as follows:

To the citizens of the Town and District of Montreal:

GENTLEMEN,—The establishment of a periodical paper appears to me, as to many others, a project of such a nature as to deserve your attention in every respect, by which means trade and commerce will be carried on with a greater facility. Correspondence will be carried on with a greater ease, and a noble emulation will naturally ensue to the greatest advantage of the public; the citizen will, with more speed and in a conciser manner, communicate his ideas; hence the progress of arts and sciences in general, and the necessary introduction to concord and union amongst individuals, from which arrives



HAIRPIN CURVE, ALPINE PASS, COLORADO.

ON D. L. & G. RY.

Half-tone by
WILLIAMSON-HAFFNER ENG. COMPANY,
Denver, Colorado.

several advantages to society, which you are more sensible of than I can express, and too long to be here enumerated.

I propose to fill a sheet with public advertisements and other affairs, immediately concerning trade and commerce, to which will be added some diversified pieces of literature. I dare flatter myself, and hope, gentlemen, you will encourage this, my feeble beginning, that you will in a short time see with satisfaction not only a great variety of notices and advertisements, but also a collection of facts both entertaining and instructive.

I will insert in the above paper or gazette everything that one or more gentlemen will be pleased to communicate to me, provided, always, no mention be made of religion, government or news concerning the present affairs, unless I was authorized from government for so doing; my intention being only to confine myself in what concerns advertisements, commercial and literary affairs.

Just think of a paper with "no mention of religion, politics, or news of present affairs." The word newspaper had not then been invented. No anti-cartoon law was necessary at that time, and any sort of news or comment on "present affairs" was sure to lead to stern suppression by the governor or his council.

If the title of "Board of Intelligence or Commercial or Literary Gazette," which I propose to give this periodical paper be not found convenient, I will be glad to receive any gentleman's advice on the subject, as also any objections which might be said against the following conditions:

CONDITIONS.

The subscription money will be two and one-half Spanish dollars per annum.

The subscribers will pay one Spanish dollar for every advertisement inserted in said paper during three weeks, respectively.

Those that are not subscribers will pay one and a half Spanish dollars for every advertisement printed therein as above.

Every one that is not a subscriber may have the paper for ten coppers.

The said paper will be printed on a quarto sheet of paper and will be delivered every Wednesday afternoon, to begin June 3, 1778.

All persons who choose to subscribe are desired to let me know their name and their place of abode.

I have the honor to be, with a sincere desire to contribute as much as in my power to the advantage and public satisfaction, Gentlemen, your most obedient and humble servant, F. Misplet, Printer.

Just think of inviting your friends and patrons to kick against the name of your paper or rates of subscription and advertising — agreeing in advance to make any changes desired. It was a plain admission of the generally accepted idea that every man knows better how to run a paper than the editor himself. And probably there was where the bright idea originated.

This is getting some distance from Franklin, but is interesting as showing how much Franklin was in advance of his age, in that he considered a paper to be a necessity to mold public opinion, at a time when they were generally held in little favor and allowed very scant liberty — in fact, when they were looked to for literary amusement and practice, without any glimmering of an idea as to the mighty engine they were to become in a comparatively few years.

While Franklin did not start the Montreal *Gazette*, it would doubtless never have had any existence had he not taken the type and the printer there. Therefore, whatever Canada has enjoyed or suffered through the *Gazette*, now in its 149th volume, is due to Franklin.

And that is what Franklin did to Canada.

THE "ARTISAN."

The January number of The Inland Printer has a very interesting column under the heading "Artisan." This department, which is devoted to the conditions in the printing trade that weigh upon the interests of the artisan, is conducted by Aug. McCraith, now of the New York *Journal*. Mr. McCraith is well known among laboring men throughout the country, especially in Boston, where he served Typographical Union No. 13 as president and secretary, and later as secretary of the American Federation of Labor. The Inland Printer is to be congratulated on securing such an able addition to its already long list of brilliant writers.—*Boston Post.*

He who invests one dollar in business should invest one dollar in advertising that business.—*A. T. Stewart.*

THE EMPLOYING PRINTER.

CONDUCTED BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

THE BUFFALO TYPOTHETÆ.

The Buffalo Typothetæ, which is always doing unique things and doing them well, gave a banquet at the Elliott Club, January 17, which, in some respects, surpassed all previous efforts. President Charles A. Wenborne presided, and toasts were responded to by R. L. Cox, George E. Matthews, George Bleistein, Herbert L. Baker, J. I. Chamberlin and Rev. John S. Wilson. Mr. Matthews set the ball a-rolling to secure the 1899 convention of the United Typothetæ for the Bison City, which is almost sure to result in landing the convention in that city. There were "musical inserts" and good fellowship galore. The toast list was a typographic novelty, being made up of quotations from the works of "Poor Richard," which will be readily recognized by students of the immortal Ben Franklin, on whose anniversary the banquet took place.

GIVE THE BOY A CHANCE.

Before the last meeting of the Press Association of North Dakota, Ed A. Smith, of the Dickey County *Leader*, read a paper on "The Making of Printers," from which I am permitted to make a few extracts:

"An old proverb says that poets are born, not made," observed Mr. Smith. "It might be aptly paraphrased to read that a true printer is first born and made afterward. Any boy with a fair education, who is not too dull nor too indolent, ought to make a fair printer with proper training. To make a first-class printer, however, he ought also to be possessed of robust health, some artistic instinct and great receptivity. There is a difference between teaching a boy how to become a printer and permitting him to come into your office to find out for himself.



Ed A. Smith.

"The process of making printers is an easy one if you start with the right material. One must take particular notice of his own failures and those of others for the purpose of avoiding them in the instruction he gives to his apprentice. He must teach the boy not to acquire false habits or false motions. Take the boy to the case, and before you allow him to pick up a letter, take pains to explain to him the necessity of first selecting the type with his eye as it lies in the box, and then to pick it up in such a way that it will take its place in the stick without the necessity of being turned in transit. A compositor who follows this simple rule at the outset will set twenty per cent more type than will the one who goes at it in a haphazard fashion, grabbing the type by either end and making it turn a dozen somersaults on its way to the stick. It cannot be easily acquired after the lad has once got into the latter method. It must be instilled into the printer while you are making him. Teach him, also, that as soon as he gets a proper grasp of the type his eye has selected, his fingers should do the rest, while his eye passes to the next box and makes the next selection."

Mr. Smith followed with some valuable suggestions in regard to the details of typesetting, with which readers of The Inland Printer are doubtless familiar. He continued:

"I would not let the boy who is learning the trade under my instructions touch an ad. or a job until he has thoroughly mastered the art of setting straight matter correctly; until he can take any page of manuscript and turn it into type in a workmanlike manner. That is the foundation of the art of printing — straight matter. All composition outside of this is ornamentation. Mr. De Vinne, of New York (whom I still regard as the printer laureate, despite the recent vote), once said to an apprentice, 'Ornament your construction, but never construct

your ornaments.' The idea is that the page of straight reading matter is the construction, the perfect architecture of the master printer, and whatever is added to it by way of display lines or other embellishments is simply an ornament. The ornament should thoroughly harmonize with the original construction. It should add to the strength, symmetry and beauty of the original, instead of hiding it. Typographical ornamentation should not be confined to those little pictures of nothing which lie around every printing office and are an eyesore to tasteful printers, though a delight to the youthful aspirant for typographic fame; it should include every line of display that appears with the text.

"There is always a reason for displaying a line of type, but the reason should appear in the line itself. It usually is intended to give emphasis to an idea of the author.

"Before you give a boy copy for an ad., it is a good idea to instruct him on the use of ornamentation and display. Some compositors — too many, I think — run too much to display. They call into play every grotesque or distorted face the office affords. Instead of a thing of beauty, their production is a display of bad taste, than which a page of solid nonpareil would be preferable from the reader's standpoint. The competent compositor will pick out for display only those lines intended to be emphasized by the author, and he will use unusual and grotesque faces very sparingly; his display lines will do as they are intended — catch the eye of the casual reader and direct it to the accompanying matter."

Mr. Smith then related some humorous experiences he had had with different advertisers relating to the subject of display, and concluded:

"A little careful instruction in the right way at the right time will make a good printer out of many a boy in a few months who would never be anything but a poor printer — an unprofitable workman — if left to find out what he can around a printing office for several years."

DOES THE UNION PROMOTE MEDIOCRITY?

"I don't employ union men," writes a master printer, of Rochester, New York, "because I object to the limitations which unionism seeks to place upon individual endeavor.

"The union says: 'All workmen are equally competent; all shall receive like compensation.' I know that to be contrary to the truth. Hence I employ men who are not bound by any such fallacious theory, and I pay them according to their earning ability. No man in my employ who can earn $20 a week is compelled to accept any less sum because he belongs to an organization which provides a minimum rate below which no member shall be allowed to go. On the other hand, when I employ a man whose earning capacity is only $10 per week, I am not obliged to pay him more just because the union says I must.

"Members of the union have oftentimes sought to convince me that I am wrong in my conclusions. The union, they say, does not restrict individual effort, nor place a handicap upon superior ability. The employer, they argue, is not bound to employ workmen of inferior ability. He may select only the best men, if he chooses, to whom to pay the scale.

"Let us see if these arguments be true. Every union which I know anything about — and I speak with particular reference to those concerned with the printing craft — first of all fixes a minimum scale. That scale is usually based upon the highest rate which the employer can be forced to pay. In times past the unions have gone even further and have enacted laws which prevented their members from accepting more than the minimum thus established. Only at the last session of the I. T. U. such a law was wiped off the statute book. The spirit, however, still remains. Many of the members are not satisfied with fixing a minimum compensation and passing laws making it a misdemeanor for members to accept more than the wages of mediocrity — they would place a limit upon the output of a member's labor, and prescribe a penalty for those who dare to overstep the mark. I need only turn to the current number of the official organ of the union for evidence of this deplorable spirit. On page 71 of the *Typographical Journal* for January 15, W. J. McLavey, of Syracuse, New York, deplores the fact that a member of his union sought to make a record by outstripping his fellows in the matter of speed in machine operation. Listen to him:

> At first his fellow-men regarded him with wonder, which in turn gave way to contempt, and then to pity. Here was a union (?) man working in an office where the powers that be were satisfied with the amount of work being done. Without any extra compensation, without being forced to it, he set a pace which impelled the others unconsciously to pull out. All over the town operators were beginning to relax from the killing pace which had characterized this city, and resulted in turning out more speedy men, perhaps, than any other place in the country in proportion to its size; but that didn't bother the seeker after fame.

"Terrible arraignment, is it not? But what does this member of the Syracuse Union propose as a remedy for this wretch, whose ambition, like that of the angels, threatens his downfall. Here it is:

> As to the remedy to meet this condition of affairs: We might appoint a secret committee to regulate the speed of the swifts; but I think one of the troubles is that we already have too many laws. Let each operator apply the law of common sense, work as if he were a human being, and bear in mind that ridicule will sometimes remedy an evil where force fails.

"The quotation so clearly sets forth the spirit I am trying to describe that comment upon it is unnecessary. The man who has the ambition to 'pull out' and make a record for himself and incidentally to benefit his employer is invariably frowned upon by his coworkers in the union ranks.

"Who does not know that no two men have the same productive capacity. In a composing room force of a score of employes, I'll venture to say at least one-half can be classed as much below the average. And yet the union, by an excessive minimum scale, requires these men to be paid as much as the other half, whose aptitude for the work makes them twice as valuable to the employer.

"To say that the employer is not compelled to employ men of inferior qualifications is simply begging the question. These men are entitled to a living; there is a market for their labor, or would be but for the artificial barriers interposed by the union.

"I have men in my employ who receive many dollars more than the local scale of wages calls for. I have men, also, who receive less than the scale, because their earning capacities are so much less; both are paid according to their ability to produce, which again, in a measure, devolves upon their willingness to exert themselves in their employer's interest.

"That trades-unionism has many merits I am willing to admit. I have pointed out what seems to me one of its defects, in the hope of suggesting a needed reform. I am not sanguine that any great improvement can be brought about, since superior ability is so largely outnumbered in the union ranks by persons of mediocre talents. The union, I charge, is a great leveler of individual enterprise. It puts a premium on inferiority; it places an embargo on ability; it smothers ambition; it stifles laudable rivalry.

"So long as it does these things, so long will there be competent workmen outside the pale of unionism. So long as good workmen can be obtained outside of the union, so long will there be employers who prefer not to be entrammeled by union restrictions."

I offer my correspondent's views for what they are worth. I do not entirely agree with him on his estimate of the influence of trades-unionism, still I believe his words contain a grain of truth which the unions would do well to heed. I should be glad to hear from other employers upon this subject.

THE FUTILITY OF STRIKES.

If anything further was required to demonstrate the futility of the strike as a weapon to accomplish the amelioration of labor, it is found in the outcome of the great engineers' strike in England. The strike began July 13, 1897. The engineers,

who, by the way, correspond to the machinists of this country, demanded an eight-hour workday, with a price and one-quarter for the first two hours of overtime and price and one-half after that. The employers declined to grant the request on the ground that foreign competition was already greater than they could meet under the existing conditions.

The men immediately struck and a bitter fight has been waged since. It is estimated that the disturbance threw out of employment 100,000 engineers in the United Kingdom, not to speak of men employed at contingent occupations. Not alone were the resources of the trades-unionists of Great Britain called into play, but the organized workers throughout the world were appealed to.

Special emissaries were sent to the continent and to America to drum up subscriptions, and the amount spent directly, in the payment of strike benefits, is estimated at millions, to say nothing of the enormous loss caused to both the employers and employes by the long-continued suspension of business.

Numerous attempts to compromise the dispute met with no result. The strike was terminated early in the year by the complete surrender of the employes. It will take the engineers years to recover their lost ground, while reliable authorities say that the amount of work driven from England to foreign countries is inestimable and will never be recovered.

DEATH OF ALBERT H. RAYNOR.

For the second time within a few months the Detroit master printers have suffered a depletion of their ranks by death. On January 28, Albert H. Raynor, of the firm of Raynor & Taylor, passed away. Mr. Raynor was born in Newburg, Ohio, sixty-one years ago. Early in life he became a printer's apprentice at the office of the Newburg *Advertiser*. When a boy of seventeen, he landed in Detroit and worked as a journeyman job printer. At that time he was an active member of Typographical Union No. 18, serving one term as president. He was also a delegate to the Washington convention of the International Union in 1874.



ALBERT H. RAYNOR.

Three years later the firm of Raynor & Taylor was organized, which has since grown to be one of the foremost establishments for certain kinds of work in the West.

In the 80's, Mr. Raynor played an important part in the municipal life of Detroit. As a member of the upper house of the city's council he exposed a scheme to bribe the aldermen into granting a long-term franchise to a certain lighting company.

For a number of years past Mr. Raynor was a sufferer from Bright's disease. A visit to Hot Springs, Arkansas, failed to do him permanent good, and he returned home a few weeks ago to die.

His funeral was largely attended by members of the Master Printers' Association and the Typographical Union, both of whom adopted resolutions memorializing his sterling virtues.

SOME QUEER BIDDING.

The Michigan State printing contract is let biennially. It involves about $50,000 per annum, exclusive of the stock, which is furnished by the State. When the bids were opened a few weeks ago, it was found that the Review & Herald Company, of Battle Creek, was the lowest bidder by several thousand dollars. On the binding contract alone, it is estimated that there was a difference of $13,000 between the lowest two bids. The Battle Creek concern is an adjunct of the Adventists' Society and does not employ union labor, while Robert Smith & Co., who have heretofore done the work, employ union labor and pay the scale. The unions naturally protested against the contract being given to the Battle Creek company under those conditions. The employing printers also protested that such competition was unfair. A number of Michigan preachers sent in a protest on the ground that the State could not afford to aid in building up a religious institution. These protests were not without their influence upon the State auditors, who decided to divide the contracts, awarding that for the printing to Robert Smith & Co., of Lansing, and that for the binding to the Review & Herald Company, of Battle Creek. This decision, however, was unsatisfactory to all concerned, and the board has decided to give all parties another hearing.

NOTES.

JOHN MEDOLE, the oldest master printer of New York, died on January 27, from injuries received in being run down by a cab a few days previous. He was for many years at the head of the firm of John Medole & Son.

THE State of Iowa spends annually $150,000 for school books printed in other States. The typographical union of Des Moines is agitating for a legislative enactment providing that these books shall be printed within the commonwealth.

IN response to numerous inquiries, I would state that information in regard to the formation of local societies of the Typothetæ can be obtained by addressing J. Stearns Cushing, secretary of the National Typothetæ, Norwood, Massachusetts.

J. STEARNS CUSHING, secretary of the United Typothetæ of America, writes: "I am very glad indeed that THE INLAND PRINTER has added a department for master printers to its other excellent features. I am sure that its large circulation will make such a department of distinct value to the whole printing fraternity."

THE secretary of the Printers' and Publishers' Association, of Detroit, informs me that the plan of collecting *passée* accounts through the association's attorney, and the listing of "dead beats" and slow-pay customers is meeting with gratifying success. "Of course," says Mr. Starring, "we have to experience the difficulties which all innovations encounter at the beginning, but our plan is now in good working order and in the end we expect it to save our members hundreds of dollars."

ENGLISH book and job printers appear to be no nearer the eight-hour workday than their American cousins, if as near. Out of 155 typographical societies in the United Kingdom making reports, one gives 50 hours as constituting a week's work; 6, 51 hours; 2, 51½ hours; 10, 52 hours; 12, 52½ hours; 7, 53 hours; 86, 54 hours; 6, 55 hours; 1, 55½ hours; 7, 56 hours; 1, 56¼ hours; 2, 57 hours; 1, 57½ hours; 2, 58 hours; 2, 59 hours; 4, 60 hours. The newspaper printers, as here, enjoy the double advantage of fewer hours and larger pay.

THE W. B. Conkey Company will remove its plant from Chicago to Hammond, Indiana, where it has been given a fine building site, with a bonus of $75,000 to be used in building, and a guarantee that its water and city taxes shall not exceed $500 per year. The company, on its part, agrees to employ not less than 600 persons constantly. The company will maintain a headquarters at Chicago, but all the manufacturing will be carried on at Hammond, where it is proposed to erect a model printing institution. It is expected that the removal will take place by May 1.

OBJECTIONS are being raised against the uniform nine-hour day which the printers are seeking to introduce, on the ground that it takes no note of the difference in the conditions of life in the great cities and in the smaller communities. In towns of 10,000 or less, it is urged, it is possible for employes to secure homes within a few minutes' distance of their occupation. In New York, Chicago, and other large centers, on the other hand, many workmen are obliged to spend from an hour and a half to two hours a day in going to and from their place of business. There is a less argument for a shortening of the hours in the smaller places than in those requiring this great sacrifice of time.

GARDNER C. TEALL, ARTIST.

THE INLAND PRINTER has pleasure in submitting a few fragments of drawings, which may be taken as characteristic of the work of Mr. Gardner C. Teall, the first art editor of the well-known journal, *What to Eat*. In that publication Mr. Teall put much in the way of ideas into its construction, and made it the success it surely is. Mr. Teall is a young man but little past his majority, and has won his art education without studying art in any form in any school or under any instructor, although he frankly wishes he had had such advantages. What he has done has been wrought out of a quick apprehension and unfailing industry. He has done work successfully in nearly every medium, and has cultivated versatility, finding necessity a valuable master. Mr. Teall proposes in the future to confine his work to pure illustrative and decorative art. Aside from drawing, he has done and is doing much writing for the magazines. His first drawing appeared in the *Chap Book*, and he has contributed to nearly all the smaller magazines, as well as the more pretentious ones, drawings in black-and-white, and prose, verse and translations. While the designs presented in connection with this brief mention of Mr. Teall are not his latest work, still they show something of his style and the general character of his productions. At the present writing Mr. Teall is not devoting much of his time to drawing, having taken a position with *The Inter Ocean*, Chicago, as reporter.







Written for THE INLAND PRINTER.

THE COLLECTOR.

BY J. C.

ONE of the most important of men is the man who gathers in the shekels for the printer, to keep the pot a boiling and make the busy wheels go round. His labors are not always appreciated, and his salary is rarely a bonanza, yet he keeps the even tenor of his way, unmoved by the snub or indifference on the part of his client. His cheery "good morning" is often met with the ill-concealed displeasure of the man who does not want to see him. His polite request to settle the little bill is ignored, and with one of the many excuses that come so readily from the fertile brain of the debtor, he is asked to "call again." He does call again; in many cases very often—many times—before he can give a receipt for the account of a few dollars. His patience is untiring, if he has found his vocation. His cheerfulness is undisturbed if he is a good collector; for collectors, unlike poets, are not born, but manufactured in the hard and thorny path of adversity.



Having graduated and taken out his degree in this school, his value is inestimable. He is worth more to his employer than the cleverest of lawyers or the ablest of salesmen. His employer does not always like to acknowledge this fact, because it might require an increase of salary to substantiate it. No! it is policy on his part to complain occasionally how slow collections are, and to suggest means for getting so-and-so to settle his little bill. But it is not always so; the collector is sometimes appreciated, and his persistence and industry acknowledged even by the "dead beat" himself, who never intends to settle his account.

The art of collecting is a fine art. As has been pointed out it does not come, but has to be acquired. It comes from experience applied and tact manipulated. It requires, to begin with, a knowledge of human character, ready wit, and the most suave and Chesterfieldian manners; an even temper, and a bright, easy way of dealing with men; the art of making friends, and of sitting on enemies.



"Be all things to all men," is a good motto when self-respect is not forgotten. You can handle a man that knows you more readily than anybody else, except the man that you know. There is a subtle difference between the two terms that only a trained collector would appreciate. The collector who is in touch with his client; who can take an interest in his complaints of hard times and slow collections; who shows by his manner that he appreciates the efforts of his client to square up, and who says, after a confidential chat, "Well, I'll look you up later, or I'll call in next week"; that man has got the quality of a good collector, and has got as near getting that account as a man can go. He calls in next week, and is often successful.

Look after the weak customers, and help them to help themselves, is advice not always heeded. The advice given by the editor of a Western paper to his subscribers is also not as practical as it might seem. He waxed poetical, thus:

"The wind bloweth;
The water floweth;
And the lord knoweth
We are in need of our dues;
So come a running.
Ere we go a gunning;
This thing of dunning
Gives us the blues."



This subject might be extended to a handsome volume with anecdotes from real life from the notebook of a collector, but I have done.



CARTOON FOR COLORS.

"Where is the Prince that will pass the hedge of Spanish Diplomatic Thorns and awaken the Sleeping Beauty?"

A PRIZED PUBLICATION.

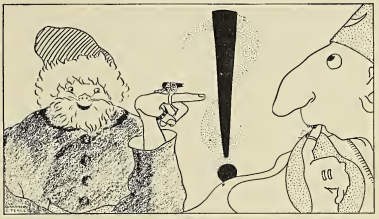
The following story appeared in the Danville (Ill.) *Sunday Press* not very long ago. The name of the postmaster-editor is suppressed, as the temptation under which he succumbed was more than any man could successfully withstand, regardless of his politics, to say nothing of his religious belief:

A COUNTRY EDITOR MADE TO GIVE UP "THE INLAND PRINTER" BY A JOB PRINTER—DAVE CUSICK'S EXPERIENCE WITH THE NEW POSTMASTER AT ———.—Davis Cusick, a Vermilion street job printer, had an experience yesterday with the editor of the ———, who has recently been appointed to the position of postmaster at that place. THE INLAND PRINTER is a prized publication among those who set type, and Dave is a subscriber, and an appreciative





CARTOON FOR COLOR.
Russia says "Git!" Turkey says "Nit!"



CARTOON FOR COLOR.
Russia: "I have rings of my own."

one, for the last number had a blue-penciled complimentary notice of his work. The editor called upon Dave, sat at his desk, looked at the rich coloring in the journal, and when he departed Dave could not find the book.

A high-class magazine, with a marked notice of himself, was not a thing that Dave would let go without an effort to recover. The editor had said he was going to Indianapolis, and it still being some time before the cars moved off, Dave slapped on his pants guards and struck for the Big Four depot at a speed that made him liable for violating the speed ordinance. The editor was not at the Big Four depot, so Dave remounted and rode the ties to the junction. He saw and recognized the grip belonging to the editor, but that individual was nowhere in sight. Pretty soon Dave caught him coming out of a saloon, an unusual place for an editor to be, and he tackled him. The editor denied having taken the magazine and expressed a willingness to have his grip inspected by the job printer. Dave went with him into the depot, the grip was opened and the magazine was not in sight, unless it was in a roll that was neatly tied up. Dave asked for a look at the roll, but the editor declared they were bonds. He had been recently appointed postmaster at ——— and he was going to Indianapolis to have them filled out. It struck Dave as rather singular that a man appointed to hold a post office in Illinois should have to go to Indiana to have his bond made out, and he insisted on seeing the inside of the roll.



The editor said they were private papers and he would not permit an inspection. If the job printer would call a policeman he would open up the package. Dave declared that was what he would do and started as if to carry his intention into execution, when the editor and postmaster stopped him. The roll contained THE INLAND PRINTER and was turned over to Dave. If the new postmaster at ——— is inclined to pick up things in this manner he is certainly not the right man for the place, unless the Republican party intends to do things that way. Maybe the party is to blame and not the man.

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Bulletin de L'Imprimerie (monthly). 7 Rue Suger, Paris, France.

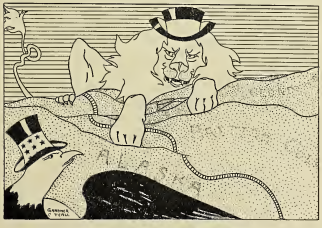
Typographical Journal (semi-weekly), 25 cents a year. J. W. Bramwood, DeSoto block, Indianapolis, Ind.

The American Pressman (monthly), $1 a year; 10 cents a copy. Frank Pampusch, 350 Dearborn street, Chicago.

Scottish Typographical Circular (monthly), 1s. per year. The Scottish Typographical Association. Address William Fyfe, 17 Dear street, Park street, Edinburgh, Scotland.

PROFIT-SHARING.

About ten years ago there was considerable to say on the subject of profit-sharing with employes. Many good people thought they had solved the riddle. An extensive quarry concern, in Rhode Island, I think it was, declared its intention of so doing, and received considerable notoriety at that time. As nothing further was heard, I presume the attempt failed. The Boston *Herald*, under the old management of R. M. Pulsifer & Co., always solicitous for their employes' welfare, also tried it. One dividend only was declared, when the management changed. A few other concerns tried it with varying results. The movement can be traced to the wave of agitation started by the Knights of Labor, for it was this which forcibly brought the labor question to the attention of the public. The small success, however, which it has met has proved that profit-sharing is not the solution. While a few prosperous concerns could engage in it, the great bulk could not. They had more urgent



CARTOON.—Dispute Over Alaska Boundary Line.



CARTOON.—Perry Sails for the Pole.

need for their profits than that of giving them away, while not a few had no profits to share. Profit-sharing with keen competition can hardly be adopted as a rule of business; and, even so, are not the profits, which it is proposed to distribute, secured by adding to prices paid by consumers or workers? If A should increase prices to get profits, the consumers employed by B must bear the burden. If B also increases his prices for a similar purpose, A's workmen may suffer. Thus, we would see an employer in the doubtful rôle of collecting with his left hand from one workman what he gave out with his right to another, and meantime advertising himself as a philanthropist. In answer to "A Printer," of the Rand-Avery Supply Company, Boston, who asks, in last issue, Have we studied profit-sharing? we say, no, it requires no study; and modestly suggest that a little study on his own part before criticising trade unions and slurring their officers would do no harm.

LOSSES BY STRIKES.

Statisticians, governmental labor bureaus, State boards of arbitration and others often regale us with figures on the thousands of dollars lost during strikes by both parties thereto and the community generally. Wherein and how? In the majority of strikes work is delayed briefly; when the strike ends, additional time is put in to catch up. In protracted strikes other labor is secured; wages are still paid. In shut-downs or lock-outs, the consumer buys elsewhere; wages continue. If he cannot buy that particular product he will buy a substitute; he yet pays out wages. During the recent engineers' strike, trade left England for America and Germany; wages did not stop; or, if they did, it was to the extent of surplus product, and any difference will now be made up on delayed orders. Referring to the miners' strike of 1895, the Illinois Bureau of Labor Statistics said the miners lost $1,693,910. President McBride said: "The strike lasted eight weeks. The markets were stripped bare of coal; but within two weeks after resumption the markets were glutted and the majority of miners were either idle or working an occasional day each week." Even inconvenience of strikes means more labor for some one. Wages and profits at such times may be shifted, but how do these bureaus figure out a loss? As a matter of fact, the only real loss to the community is that of their own salaries; but figures, like charity, cover a multitude of sins.

MACHINERY AND LABOR.

Does the machine displace labor temporarily or for all time? Current opinion is in favor of the first; that eventually the machine creates other opportunities which equalize those it has eliminated. An English writer adds: "Notwithstanding the immense progress in invention during the past century, and the consequent displacement of labor, the population of England is greater than ever." How account for this, then, if labor has suffered by the change? For answer, his hearers, in most part, assume a vacant stare, while the bourgeoise applaud, social settlements softly mention state socialism and the student wonders. But the man actually displaced by wheels and cogs, with hands in pockets and stomach empty — he neither stares nor theorizes. The fact of his loss is to him a stern reality; statistics are of no avail. At which, again, the soothsaying economist stares in turn.

It is, indeed, a peculiar situation, that laborers should increase while starving! For we have seen men thus impoverished; we have known suffering and death to follow in the wake of the machine. Yet, population increases. The advent of the machine is not spasmodic, occurring at rare intervals. Were it so, it might be tided over. Its march is almost as regular as the diurnal revolution. Continually driving labor to the wall, population still advances!

And yet, strange situation that it is, the answer is simple enough when we stop to think. It is to be found in the fact that the number that the machine injures is far offset by the number that it benefits. The electric spark, displacing miners, smiths, machinists, labor of many kinds, sends forth power, heat, light, convenience, time and comfort into millions of homes and callings. So with the cotton gin, sewing machine and reaper. So, too, eventually will the iron typesetter furnish cheaper composition and place the rarest and costliest works in the possession of the workers and add to the sum of knowledge.

Admitting this, as we must, the problem is not done with us. We cannot close our eyes to the annihilated, even did he number but one. Were there no alternative, were there no means of support unjustly denied to them, our conscience might be at rest. It is useless to say the fault is theirs, for much talent goes a-begging; a want adlet will block a sidewalk. Many of the best thinkers and scholars strive at a solution. He who says there is no problem to solve is out of joint with the times.

Some labor is displaced for all time by the machine. Did it not do so it would be of no profit. Did it only decrease labor here to increase it there, of what its benefit? Yet we do not deny its benefits; neither can we deny it saves — displaces — labor. It is said its decrease of labor opportunity is equalized by its increased product—that is, the saving which the consumer makes in one direction, due to the cheapened machine product, will be expended in another, and thus employ the displaced labor in a new occupation. This is true to some extent. Man's desires ever expand; the luxuries of one generation are the necessities of the next. The question is, does the advance of this latter tendency, desire, keep pace with the productivity of invention? As desire itself is limited by motive, motive by conditions, if the latter be strained, it is evident that desire must be dwarfed accordingly. The desire to enjoy is limited by the fear of want; the tendency is to save rather than to expend, and hence not to keep pace with invention. Again, the machine is on us over night, while habits are neither acquired nor discarded in a day. But greatest of all, the real cause of the difficulty is that for a long time the product of the machine is not cheapened to any extent, and thus the consumers make no saving and cannot expend and employ the displaced labor in some other occupation. The machine product is cheapened sufficiently only to successfully compete with hand labor. The cause of this is that competition in the manufacture of machines is prohibited by law — patent. The greatest portion of the labor saving of the machine is thus acquired by a few, whose needs as a rule are already well satisfied, and the universal law of increasing desire cannot be brought to bear on the situation.

This one instance shows how the laws of industry and commerce are disastrously affected by the laws of books. There are many others equally as prohibitive. The consequence of which is that business generally is in an abnormal condition, manifested in cut-throat competition, insolvency, lack of employment, strikes, lockouts, boycotts and panics. If business were otherwise, then, indeed, would the displaced labor of the machine find always a demand awaiting it, for the rule of progress is to continually decrease the labor in all occupations and increase their number. An important discovery like electricity, says George Iles, multiplies existing forces on the permutative principle, as $1\times2\times3\times4=24$. As production so vastly increases, the shorter workday should follow without effort, but it does not for the reasons assigned.

EMPLOYERS' AND EMPLOYES' RIGHTS.

"The Typothetæ admits the obligation of the members to the union, so far as it affects themselves, but denies their right to molest or injure those who prefer not to affiliate with or be governed by the arbitrary rules of these organizations," says Mr. Little, of the New York Typothetæ. To a reader located in Swampy Hollow or Ashtubululand, it must be pleasing to learn that the rights of the individual are so carefully preserved in New York. To those on the scene who are of the opinion such preservation is to facilitate the placing of one individual against another in order to secure the cheap labor of both, it sounds as interesting as a joke from last year's almanac. "Cadillac" is similarly exercised over the "hopeful father who desires his son to become a disciple of the art preservative,"

estopped by the limitations of the union. Again are we of the opinion that the concern of the employer for the apprentice is not so much that the rising youth may be given a chance to soar as that there may always be a plentiful supply of first-class workmen on hand, now a scarce commodity able to command a few dollars above the scale. We notice, too, that employers themselves hesitate not to invade individual rights when it suits their purpose. For instance, we are told with evident approval that "the organized master and journeymen printers of New York are fighting the prison printing bill." Yet they must know that if printing is taken out of prisons some other trades, broommaking, shoemaking, harnessmaking, must be increased. What, then, becomes of the rights of the employers and employes in these trades? Or if prisoners are kept at unprofitable labor, which appears to be the desideratum, the cost of their maintenance must increase accordingly, as well as the price of all products upon which they were employed. What, then, becomes of the rights of the taxpayers and consumers? At another time we have seen employers securing the passage of a copyright law, creating a monopoly of ideas, or acting with the union to compel the resetting of foreign works. Neither have we as yet known an employer to refuse adopting the union label when he thought he would be the gainer thereby. At such times scruples on suffering youth, disappointed fathers, and individual rights which do not exist, have conveniently disappeared. Far be it from the intention of the writer to ethically condone invasion of individual sovereignty; it is desired only to point out that an analysis of the situation will show that we are all "tarred with the same stick." But for the sake of progress and the future, let us admit it, not attempt to deceive the public with the methods of the Jew peddler. The people do not all live in Swampy Hollow, and some day they may grasp the fact that we have other arts than the preservative.

to equalize opportunities of employment, in which it succeeded fairly well. And now with its partial abolition, I do not see any great improvement in the personnel of the force. There is not so much aggressiveness apparent, but is this not due to the fact that good wages prevail, and the constant disputes over extra price matter, style, cuts, and time lost in various ways, have been eliminated by the substitution of the time for the piece system? The average work of the operator can hardly be said to be any better than under the hand piece system. The proofreading is also "horsed," for now that the expense of correcting falls upon the office instead of upon the compositor, slovenly work is the result, which begets more of its kind as it grows. Under the piece system, its careful reading and voluminous style, whole galleys with but two or three errors were seen quite frequently. Another of the new conditions is a considerable extension of the "pipe" system, the influence of editors, advertisers, politicians, and others used to secure situations, with the result that competency suffers in comparison, much to the disgust of the foreman, powerless to prevent the



HAROLD. STELLA. ERNEST.

CHILDREN OF ERNEST RAYFIELD, WITH THE LATHAM MACHINERY COMPANY, CHICAGO.

SHORTER WORKDAY FOR BOSTON.

At a recent meeting of the Boston Master Printers' Club the following was adopted:

WHEREAS, The sentiment of the employing printers of Boston for years has been in favor of a shorter working day, and the time now seems ripe for definite action tending to its adoption:

Resolved, That we recommend to the employing printers of Boston the establishment of a week of fifty-four working hours in their respective printing offices as near the first of May, 1898, as the conditions prevailing in their business will permit.

ABUSES OF THE SUBBING SYSTEM.

Like everything else, the subbing system had its abuses, but its main purpose was to prevent discrimination whether because of personal dislike on the part of the powers in the office, activity in the union, or because of outside "pull," as well as growing practice. Perhaps this is an improvement upon the piece system and the open office, but you cannot make the old-time printer, who held his situation on his merits, believe it.

NOTES.

THE Winnipeg *Tribune* has been unionized.

STEUBENVILLE, Ohio, printers have secured nine and a half hours.

CHARLES PERRY TAYLOR has started the *Union Printer* at Tacoma, Washington.

THE Courier-Journal Job Printing Company, thirty-five compositors, has been unionized.

MANY unions have now a book and job branch for the better interest of that portion of the trade.

LABOR organizations generally have denounced the anti-scalpers' bill pending in Congress.

THE Montreal *Gazette* now uses the linotype. That city has but one English morning newspaper.

THE stereotypers of Columbus, Ohio, have secured an increase of from $2 to $3 per week.

THE printers of Augusta, Georgia, have a paper called the *Round Table* to assist the unemployed.

HOUSTON, Texas, and Newark, New Jersey, unions have signified intention of inaugurating the nine-hour day on the first of March.

UNIONISM has been at a low ebb in Philadelphia since the trouble of 1892, but the officers are doing their utmost to build up, for which purpose the International has granted an amnesty.

William J. Bollman has remained the union's faithful secretary through all its varied career.

R. M. KELLAR has been appointed foreman of the *Commercial America*, vice L. Butler, resigned.

THE Government printing office, under patronage of Congress and Senator Hale, has now a library all its own.

WHILE many trades have revived in Seattle owing to the Klondike rush, printing is said to be only fair, and many printers idle.

ORGANIZER Jackson reports that there are 800 unemployed members of New York union, 250 of whom are drawing relief of $2.50 a week each.

THE International Typographical Union officers will enjoin a Philadelphia firm from using a picture of the Childs-Drexel Home on nonunion cigars.

CLEVELAND Typographical Union has submitted to the International headquarters a proposition to withdraw from the American Federation of Labor.

THE Siegel-Cooper Company, one of New York's largest department stores, has reduced the hours of labor of its 3,500 employes one-half hour per day.

EDWARD HARFORD, fraternal delegate from the British Trades Congress to the American Federation of Labor convention, died of pneumonia on the return steamer.

CLEVELAND, Cincinnati, Columbus and Toledo printing offices went on a nine-hour day, with reduction of wages, three years ago, owing to dullness, and have not yet returned to ten hours.

BOSTON has now a municipal weekly, edited by the city officials, devoted to chronicling the transactions of the city government. Nevertheless there are some transactions which will not be chronicled.

A REPRESENTATIVE of Massachusetts has presented a bill to Congress to make the hours of labor uniform throughout the country, with intent to equalize conditions. An act to regulate the weather is now in order.

THE Detroit post office will have a printing plant similar to New York, Chicago and Boston. "Don't want that kind of business at all," said Joe Labadie in an interview; "plenty of places to have the work done; it's a bad scheme."

THE Social Reform Club, of New York, is composed of professional men and trade-unionists of both sexes. It has permanent headquarters and library, holds frequent meetings and does good work in the reform line. Ernest Howard Crosby, a lawyer, is president.

PUBLISHERS and others are much exercised over the announcement of the postal authorities to decrease the service in New York City, and well they may. An institution that cannot run a monopoly without an annual loss of $12,000,000 ought to pass in its checks. We should be getting 1-cent letter postage instead of greater inconvenience.

REPRESENTATIVES McBroom (Toledo) and Bowman (Cleveland) will present a State printing office bill to the Ohio legislature. The former is an organizer of the American Federation of Labor, and the latter ex-president of Cleveland Typographical Union. Two years ago a measure of this kind was declared unconstitutional in its make-up.

THE injunction of the *Commercial Advertiser* against the owners of New York's latest daily to estop them from using the name, *New York Commercial*, resulted in a decision by the court that they might use the word "Commercial" as an adjective, but not as a noun. Hence we have *Commercial America*. The former paper is known as the *Commercial* on the streets.

THE Ellsworth anti-cartoon bill is even more obnoxious than that of last year. It stipulates that the names of editors must be regularly published in their respective papers. I know two writers at least of advanced ideas employed on scientific journals who would lose their positions instanter were the bill passed. While this is not the intent of the law, it is a fair illustration of how legislation works.

THE State of Kentucky gives its printing to the lowest bidder. The Sowle Printing Company has secured the present two years' contract on a bid, it is alleged, which will require composition at 14 cents per thousand. A bill to be presented to the legislature will ask for the union label on future work.

AN employer incloses a circular, which he has secured from a certain union, soliciting purchase of ball tickets, and adds this comment: "Do you not think it is a little undignified for both unions and typothetæ organizations to work ink men and paper houses, and what not, for donations to their entertainments?" To which I answer, on the union's side, in my opinion, yes; and inconsistent and unprofitable as well. In the realm of charity it may be well enough to receive gifts for the blind and halt, but able-bodied men ought to be above the practice. Workingmen particularly ought to hold fast to the principle of full payment for labor performed—nothing more nothing less.

THE department stores of Denver demanded of the daily papers a ten per cent reduction on advertising rates. The papers refused and the stores advertised in weeklies and by circulars. The various printing trade unions took up the boycott and instituted another against the stores, which held out ten days and then capitulated. Now the newspapers have advanced their rates, and the stores will add the increase to the prices, which will be paid by the consumer, who enforced the boycott to prevent the stores from reducing prices by reducing advertising expense and thus throwing printers out of work on daily papers, and their families on the streets, unable to pay the bills of the butcher and baker, who would have had to discharge help in proportion to the loss of trade. Which goes to show it is better to let things stay put unless you strike at the root.



Photo by Howe, Chicago.

THE SLEIGHRIDE.

I WOULD as soon think of doing business without clerks as without advertising.—*John Wanamaker.*

The Snowman and the South Wind.

Four winsome gales a-wooing ran,
When lo!
They spied a lonesome single man
Of snow.
One gladsome gale from northward rose.
Behold!
She warmer grew until he froze
Her cold.
One blithesome gale from westward sped
Ahead.
She turned to him; he cut her dead
Instead.
One buxom gale the east forsook
To woo.
She shook his hand, and yet he shook
Her, too.
At last a lovesome south breeze blew
Into
The snowman's arms and stuck there, too,
Like glue.
She smothered him with her caress;
And he—
Did he not melt? Well, I guess yes
Sirree!

W. G. JACKSON.



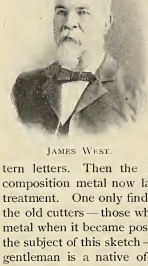
By courtesy *Chicago Daily News.*

DESIGNERS AND ENGRAVERS OF TYPE.

No. II.—BY WILLIAM E. LOY.

JAMES WEST.

THE earliest engravers of punches for the use of the type founder were generally goldsmiths, who worked from designs furnished them. The delicacy of manipulation necessary for the production of a steel punch, or its modern equivalent, the soft metal pattern letter, calls for all the skill of the wood engraver, with the most exact accuracy of eye to preserve the proper proportion, weight and color. Very few engravers of type faces work from their own designs; indeed, the qualifications are so dissimilar that one would hardly expect to find them in the same individual. It is true that some engravers work out designs from the ideas or suggestions of others, or they make sketches and submit them for criticism to the type founder or printer, afterward making such changes as may be deemed advisable, then cutting the pattern letters. Then the manipulation of steel and the soft composition metal now largely used call for entirely different treatment. One only finds the skill to handle either or both in the old cutters—those who began with steel and adopted soft metal when it became possible to utilize it. One of this kind is the subject of this sketch—Mr. James West, of Chicago. This gentleman is a native of Edinburgh, Scotland, where he was born in 1830. At the age of fourteen years he was apprenticed to a diecutter, with whom he served his full time of seven years. After the termination of his apprenticeship he engaged with Andrew Stuart, one of the most celebrated cutters on steel in Edinburgh, remaining with him for seven years. During this time he cut many different faces of roman and italic for type founders in London, and for Miller & Richard, of Edinburgh, besides the Open Anglo-Saxon series for Caslon, of London.



JAMES WEST.

After closing his engagement with Andrew Stuart, Mr. West went to London, where he cut a series of roman faces for V. & J. Figgins. About this time he entered into correspondence with the late James Conner, of New York, and flattering inducements having been offered, he left London for America, arriving in New York in November, 1860. Here he was busily employed for some time, cutting romans, italics, scripts, and different job faces.

Mr. West's next engagement was with Farmer, Little & Co., and among his early productions were the series of Rimmed Roman, Rimmed Condensed, Rimmed Black, Franklin Ray Shaded, Payson Script, Heading Script, with two or more lower-cases with each size, and many other standard faces of type and borders. Later he undertook and carried to successful completion the cutting of what he considers the best work of his life, the series of Black Ray Shaded, which he did for George Bruce's Son & Co. Shortly afterward, the cutter who had begun the series of Penman Script for the same firm having died suddenly, Mr. West was sent for by Mr. Bruce and asked to complete the work, which he did, to the satisfaction of his employer and the admiration of printers everywhere.

New and aggressive foundries were now bidding for the trade of the West, and the next regular engagement was with the Cleveland Type Foundry. Here he engraved, from facsimile drawings of the handwriting of Mr. Carpenter, of R. Hoe & Co., familiar to all persons who had correspondence with that house about that time, two sizes of Carpenter Script. This was the first of the autograph scripts brought out, and had an immense sale East and West. An altogether new feature of this script was the continuation of the horizontal cross-line of the *f* over various sorts, together with ligatures and logotypes, enabling the compositor to give his work a striking resemblance to handwriting. For this same foundry he cut other autograph scripts, the Hoyt and the Cleveland, but they never attained to the popularity of the Carpenter.

Still acting on Horace Greeley's advice, Mr. West continued to "go west," and his work was next produced in Chicago, where he has ever since resided. Here he has worked for both the great foundries, cutting romans and italics for Marder, Luse & Co., scripts and other faces for Barnhart Brothers & Spindler. For the latter firm he has cut the No. 10 series of romans and italics, the West series of Old Styles, Hazel, Pantagraph, and, lastly, the series of Bank Scripts.

Mr. West makes no claim to designing and originating faces of type further than the skillful working out, with a delicacy of detail not surpassed, the suggestions and drawings placed in his hands. While he has done much creditable work in plain and ornamental styles, his reputation will probably rest with the varied and various scripts. No other engraver or cutter of type faces can point to so many. Beginning his work shortly after coming to America on ornamental faces, he gave to the printers of that time some of the most popular styles. The imitations, or in some cases drives, from the ornamental faces of the French type founders of fifty years ago had palled on the public taste. They lacked strength and freedom, so when the Rimmed Roman and similar styles were first brought to the attention of printers they seemed to catch the popular favor at once. Although now sixty-eight years old, Mr. West's hand is still as steady and true as when a young man. Witness the series of Bank Script, cut in five sizes within the past year.

ESTIMATING NOTES, QUERIES AND COMMENTS.

CONDUCTED BY JOSEPH J. RAFTER.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interests of the printing trades. All letters for this department should be marked "Rafter" and addressed to 212 Monroe street, Chicago.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named:

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. $1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50. Specimen page and descriptive circular on application.

THE HARMONIZER, by J. F. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. $3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. $5.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. 80 cents.

A UNIFORM rate of 1¼ cents for plate work, and 2 cents for block work, has been adopted by the electrotypers of New York City.

IT was after careful consideration and much thought that I accepted the position of Estimate Editor tendered me by Mr. McQuilkin. I very well knew that the foremen, superintendents, managers and proprietors who had some time to spare would have ideas to advance, comments to make, fault to find, etc., that would hardly come under the head of a discussion. It was with this knowledge that I undertook the care of the department. I have received the following letters among others:

PORTLAND, ME., December 22, 1897.

I would like to ask J. J. Rafter, who says that $17.50 is enough for the statement job, and attempts to demonstrate it by figures, on page 309 of the December number of THE INLAND PRINTER, the following questions, namely:

Are you in the habit of making your customers a present of $2.50 worth of ruling and the labor of padding 16,000 statements on a $17.50 job? Where can you get electrotypes of a statement-head made for 15 cents? I think if proper charges are made for these three items and the usual addition of 50 cents per 1,000 for copying ink, he will find that $25 is not so much out of the way after all. Yours truly, FRED L. TOWER.

To the Editor: December 9, 1897.

In the current issue of THE INLAND PRINTER I see that J. J. Rafter attempts to show how a fair thing can be made by printing 15,000 statements (two sizes) for $17.50. We fail to see it, for the simple reason that Mr. Rafter has forgotten the item of ruling, which we would say would be at least ten per cent more to be added to the $17.50. Yours truly,

J. A. KREITLER.

To the Editor: PEORIA, ILL., December 28, 1897.

We have been reading over the article headed "Good Estimating" and "The Other Fellow," by J. J. Rafter, in December number of THE INLAND PRINTER, and have come to the conclusion that Fountain & Co's price was nearer right than the other fellow's—the prices for work done on the job are too low in the first place to allow a fair profit, while making up form, distributing and ruling are left out altogether; if this is the way the "other fellow" figures, the sooner he gets out of business the better for him and others engaged in it. Yours truly, L. F. FEUCHTER.

Answer to Mr. Tower.—If you deal direct with any mill, write them and ask for what price they will rule the quantity of paper necessary to do the job. I think you will find that there's no "present been made to the customer." If you pay $2.50 for ruling 6,000 eighth and 10,000 sixteenth statements, you are not in it. Electrotyping charges vary in different localities. This charge is right when in close quarters and it is necessary to get to a close figure. If you are prepared to do this part of the work, you can do so at the price with profit. Why should, at this day, a charge of 50 cents per 1,000 impressions be made when using copying ink? It certainly does not cost any more than black, figuring the amount used, and if you do *any* work of this kind you can use it with no more trouble than black. The padding cost, for labor, board and material, 30 cents. *Answer to Mr. Kreitler.*—You may find the above explanation sufficient; if not, I would be glad to have your further views. *Answer to Mr. Feuchter.*—I have been in business for twenty-five years, and have made the printing business a study. If I might presume on this to offer you advice it would be: to get trade, hold it. To do good work and make money in the printing trade one must be alive and constantly studying how work can be done at less cost to produce with a profit. There are new methods invented every day. It will pay you to look them up. If you have occasion to "discuss," kindly say how you would do the job under consideration. Do not say that it is too low, and stop there—tell me why and how you would do it. We are all interested. Let us hear from you again—in the way of discussion. Your letter-head is a good one, by the way.

I have received several letters of the same tone as the one I print below; space will not permit the publication of all of them, but most of them indicate that the writers are up-to-date and able to hustle:

Joseph J. Rafter, Hartford, Conn.:

DEAR SIR,—I have been glad to see your articles in THE INLAND PRINTER. They certainly are a step in the right direction. Apparently, the rot written on this subject heretofore has been contributed for the greater part by people who knew nothing about modern appliances or methods, and if the printer who read them was guided thereby and made his estimate in accordance therewith, he would not get the job he figured on once in five hundred times. Yours truly, THE J. R. CO.

We are very glad to reprint a letter from Mr. J. C. Dando, treasurer of the Dando Printing & Publishing Company, of Philadelphia, Pennsylvania. It refers to an estimate made on page 522 of January number—"W. N. G., Norfolk, Virginia":

PHILADELPHIA, January 15, 1898.

Joseph J. Rafter, Esq., Inland Printer, 212 Monroe street, Chicago, Ill.:

DEAR SIR,—The impression conveyed as to the purpose of THE INLAND PRINTER in adopting the "Estimating" department was to guide printers generally from the error of their ways, and the probable cause which suggested such a department was "bad blood known to exist among printers," or, in other words, the common knowledge that a practice of selling printing twenty-five to fifty per cent below its value had become too common.

It is probable the majority of printers in the land will follow a "disciple" whose contention is that the price of printing has been forced to a level far below "fair values"—if so, that means the lowest bidder in each case is certainly wrong, and therefore a dangerous subject for a "disciple" to endeavor to support, if he desires to maintain the confidence of his own followers.

In dissecting W. N. G.'s estimate on 7,000 rental returns, per January issue of THE INLAND PRINTER, you seem to be inclined toward the correctness of "the lowest bidder," and endeavor to support his case; this would be quite correct if true logic and reason backed your support; otherwise it would be fair to imagine that you suffered from the same chronic disease so prevalent among the lowest-price men. It must be confessed that to advocate and endeavor to maintain the true value of printing it requires skill, knowledge, and especially nerve, and the writer sympathizes with you—yes, pities you—in the task; so much so, in fact, that he desires to contest the accuracy of your diagnosis of the W. N. G. case, namely:

W. N. G., Norfolk, Virginia, claims he estimated for 3,000 rental returns, 14 by 8½, and 4,000, 7 by 5½, or a total of 7,000 blanks, ruled two patterns and printed in copying ink, $17.25, as follows:

Composition	$ 5.75
Presswork, 7,000	7.00
Cut and trim paper	.15
Cost of paper	5.60
" " ruling	3.25
" " copying ink	.50
Price quoted	$17.25

The inference might be that the composition required 1½ hours, ruling 2 hours, job press work 8 hours, and paper 7½ cents per pound. Yet you contest W. N. G.'s judgment: 1st, in printing one at a time; 2d, in using a medium good stock paper, and putting too high a price on it; 3d, you infer that he only ruled 14 by 17 sheet, and accordingly conclude his error to have been in not printing two at a time on a small cylinder press, and using a common E. S. 6-cent colored flat—thereby creating your price as follows:

Paper, 17 by 28, laid E. S	$4.75
Composition and lock-up for foundry	1.00
Ruling 1,250 sheets, 17 by 28, twice through, and cutting	2.00
Presswork, copying ink, 3,500 impressions, small cylinder	4.00
Electrotype	.50
	$12.25

Now, in the first place, by proposing to use a cylinder press for this job, you are advocating a machine which has a value in its production 2¾ times that of a job press (or should have). Therefore, taking the 7,000 single impressions and make-ready on job press, requiring 8 hours at 53 cents per hour, or $4.25, and comparing it with 3,500 impressions (two on), cylinder and make-ready, requiring 4½ hours work at $1.26 per hour, or $6, an increased cost is created on cylinder over job press of $1.75, and the necessity of getting an electro (which is cheaper than resetting) adds 50 cents, or a total excess cost of $2.25 created by employing a cylinder instead of a job press on the work. The only possible difference created between the two kinds of presses is 3,500 less impressions (of a job press), at a value of 55 cents per 1,000, or $1.86, which is more than consumed by the increased cost of labor and fixed charges on a cylinder press plus the cost of an electrotype, and therefore demonstrates the economy and advisability of using the job press on short runs. If two could have been gotten on the job press, then it would have been economical and advisable to have printed two at a time, but never economical or advisable to use a cylinder press on a job which does not warrant printing *more* than double what a job press will take on; even three against one is a close call on even results.

In the second place, it does not seem the best of policy to advocate the use of common 6-cent E. S. colored flat rather than a medium grade 7½-cent, nor does the proposition as printed signify any ground for the assumption that the sample which Mr. W. N. G. bid upon was or was not a 7½-cent grade. If it was only a 6-cent grade, then, of course, Mr. W. N. G. was at fault as to paper; but if not, then he was right and wise in calculating at a price which would enable him to buy exactly what his customer asked for.

In the third place, it is quite certain that the ruling should have been done in sheets 17 by 28—in fact, the proposition as printed does not admit any conclusion of its having been done otherwise. Therefore, all things considered, it would seem that Mr. W. N. G.'s price was about correct according to what the price of printing "ought to be," and that the "other fellow" (his competitor) was an ignoramus; but considering the present condition of the printing business Mr. W. N. G.'s price was perhaps too high, and might be figured as follows:

Paper, 17 by 28, 28 pounds at 7½ cents per pound and cost of handling	$6.15
Composition, 1½ hours	1.50
Ruling, 1,250 sheets 17 by 28 twice through and cutting (2 hours)	2.40
Presswork, 7,000 impressions and make-ready, 8 hours, job press	4.25
Ink, copying	.35
	$14.65

Or, if "Mr. Wiseacre" wanted to print the job on a small cylinder press it might be figured—

Paper, 17 by 28, 28 pounds, at 7½ cents per pound	$6.15
Composition, 1½ hours	1.50
" lock-up for electrotype, ¾ hour	.25
One electrotype	.50
Ruling, 1,250 sheets twice through and cutting	2.40
Presswork, copying ink, 3,500 impressions and make-ready, 4½ hours, cylinder	6.00
	$16.80

or $15.70 if 6-cent paper was used, but never $12.25 if in business for profit.

Of course, nobody seems to know exactly what printing *is* worth nowadays, but if Mr. W. N. G. is actually wrong, his fault probably lies in lack of system or method of estimating, or perhaps from an erroneous method of ascertaining the "net cost" of the various elements of his business—his rate on composition and presswork would signify the latter most likely to be the case; but it is certainly not because he failed to calculate doing the work on a cylinder press.

If Mr. Rafter cares to dispute these claims, the writer would ask that he specify therewith his basic price per hour for composition, basic price per hour for presswork, basic price per hour for ruling, and how many hours he calculates in each case. Very truly, J. CLIFF DADDO.

Answer.—In the first place, the writer specially stated "that it was close, but with careful management it could be made to pay," and as I presumed that his bid was the highest, and the "other fellow" the lowest, it was my intention to show that it could be done with profit. It is not good judgment to figure the use of a 7½-cent paper when the customer has submitted a 5-cent paper which he says is good enough. The composition was four lines and one line in box head; actual time for composition, reading and locking for foundry would be ¾ of an hour, and you have figured $1.75 for this part of the work. W. N. G. must have figured the ruling in single cap when his cost charge was $3.25. Now, as to the presswork. I still contend that my plan is right, for several reasons, one of which is, that if run on a job press, the form has to be made ready twice, as you cannot print 3,000 impressions with sheet 8½ by 14, head down, in four hours; you would therefore run it the long way of the sheet, and turn the form around for the quarter sheet; and if you use a half medium the cost is almost as much as a pony cylinder. You have figured to use up 4¾ hours in printing 3,500 impressions in copying ink on a pony cylinder. Now, that is radically wrong. The writer could produce that job in about 2¾ hours, including making ready and wash-up, if necessary. It may be that copying ink would be already on for some other work. There is no need of using a fountain for this job. The improvements in machinery have changed the cost of production to such an extent that it is not safe to condemn anyone who it may seem has given a figure on work that is too low. Of course, the writer has the advantage of having seen one of the blanks in question. On jobwork, figure composition 75 cents, ruling $1, and pony cylinder, about 17 by 24, $1.25. Let us hear from you often; this department is open to all, and especially to those who give as careful attention to detail as you have in this case.

CALENDAR PADS.—The writer has been asked by several correspondents to give his views upon the way of doing one certain job of printing in what we term an up-to-date or modern office. To this end we will take up the making of 5,000 calendar pads. Printers seldom look into the matter of making the pad where they make the back. It is taken for granted that those who manufacture these in large quantities have made a price upon them that cannot be touched, therefore they simply order them without "looking it up." Had they done so, they would have found it a good job in itself.

5,000 calendar pads, 12 months, 2½ by 4⅞, printed in black, glued and cut separate, ready to be attached. Paper, 24 by 38, 40 pounds M. F. (smooth), without full year at back. This price is based on producing this job in an old office, one that has grown from one platen press to six cylinders and as many job presses in fifteen years.

	5,000
Plates (cost $5) 12 months	$6.00
Locking form (3 by 4), made up to size, no trim	.50
Paper, 24 by 38, 40-pound M. F. (6 out), 850 sheets (4 cents cost)	4.00
Paper, 24 by 38, 30-pound colored news (72 out), 75 sheets (2¾ cents cost)	.50
Presswork, 5,000, imposition and make-ready (4½ hours on pony drum cylinder—17 by 24)	6.00
Cutting up to size, 60,000 pieces, 1 hour	1.00
Gathering 60,000 pieces @ (8 cents cost)	6.00
Glue up and cut separate	1.00
No trimming necessary.	$25.00

This same pad can be bought of dealers for $22 net, and if you add 12½ per cent, the cost of the pad is the same, but the printer has done the work and made a profit of 25 per cent, which is 12½ per cent more than if he had not made them, and certainly a better job. Now, in a modern office, the paper, plates, cutting and binding processes are exactly the same—but when we come to the presswork, what then? We put it on a pony "Whitlock" or "Century"; it is made ready in half an hour, and 5,000 impressions made in two and one-half hours easy. Now, what shall we do? Will we still charge the customer $6 for three hours' presswork on a small cylinder, or shall we give him the benefit of our superior facilities, and make the charge $4.50 for presswork, thus cutting down the cost of pad to $23.50? Now, let us have a discussion upon this calendar pad. Would be glad to hear from all of you; suggest some particular job that you think would be of interest to the employing printer.

COST OF PRINTING IN A SMALL OFFICE.—R. J. C., Boston, Massachusetts, writes:

I have read THE INLAND PRINTER for a number of years and nothing has interested me more than the articles on the cost of printing, and estimates lately given.

Mr. Henry O. Shepard hit the nail squarely on the head when he said, in the December number, "The bulk of estimates as they are put out nowadays by the printer are not made on the basis of cost; a good portion of them are not estimates, but guesswork prices," etc. Undoubtedly this was the fault with W. N. G.'s estimate (?) in January number. For instance, he figures "wear and tear" on a $17.25 job at $1.72, or ten per cent. How ridiculous! According to that, if he does $20,000 worth of business a year with a $4,000 plant, his "wear and tear" would amount to $2,000—one-half the value of plant. His cost of ruling is too high, and where is the sense in figuring cost of presswork at $1 per 1,000, when it *doesn't* cost that much? Here is where hundreds of printers make a grave mistake. The merchant, knowing the exact cost of his wares, adds a certain percentage for his profit. The average printer, *not* knowing the cost of his work, cannot determine the amount of his profit—in fact, does not know whether he is making a profit. He simply guesses at it, and if he is so fortunate as to be able to pay his bills, he thinks he is getting rich. The fault with all works published on this subject is, that they simply show what a job has cost *after it is completed.* They will answer the purpose in cases where orders are received without prices being given, but in this competitive age every printer should know what a job is going to cost *before* he makes entry. For the benefit of W. N. G. and others who guess instead of estimating, I submit the following method, which, I venture to say, if adopted will not only save them lots of trouble, but many dollars as well. Here it is:

Find your total operating expenses (exclusive of composing room) per hour. For example: a $3,500 plant, consisting of cylinder, two jobbers, etc.

TOTAL COST.

Rent				per year	$500.00	
Telephone				"	90.00	
Power			average per month	$15.00	"	180.00
Gas	"	"	.50	"	6.00	
Fuel	"	"	3.00	"	36.00	
Ink	"	"	15.00	"	180.00	
Towel service	"	"	1.00	"	12.00	
Rags, oil, benzine	"	"	1.00	"	12.00	
Water tax				"	10.00	
Advertising, etc., average per month			$10.00	"	120.00	
Insurance				"	37.50	
Interest on $3,500 at 5 per cent				"	175.00	
Depreciation, value of plant, wear and tear, surely not more than 10 per cent				"	350.00	
Wages—Pressman			per week	$15.00		
Feeder				6.00	"	2,340.00
"			"	4.00		
"The Boss" (yourself)			"	20.00		
Actual cost per year						$4,048.50
Divided by 306 working days gives actual cost per day						$13.23
Divided by 10 hours gives actual cost per hour						1.32
Divided by 3 (number of presses) gives actual cost per press per hour						.43

COMPOSITION, ETC.

Figure cost of composition according to scale, for example, per hour	.25
As the average printer can distribute four times as much as he can set per hour, therefore, distribution will cost ¼ as much, or, per hour	.6¼
Making cost of composition and distribution, say, 32 cents per hour.	

Applying this method to your example of W. N. G.'s job (January number), using your own figures for cost of paper, ruling, electro and ink, I make it:

Paper, 17 by 28, 28 pounds, laid amber, E. S.	$4.75
Ruling same	2.00
One electrotype	.50
Copying ink	.50
Presswork (not over three hours) at 43 cents per hour	1.29
As I haven't seen the job, I will assume the time of composition was about 1⅝ hours, at 31¼ cents per hour	.47
Actual cost	$9.51

Now, how much profit do you want? According to W. N. G.'s price quoted he wanted nearly 85 per cent, while the "other fellow" was satisfied with a trifle less than 29 per cent, a fair profit these hard times.

For my part, I might say 25 per cent (according to my man), which would be..... $2.38

Making it..... $11.89

or 36 cents lower than the "other fellow."

While there is very little difference in our figures, I think I have the advantage in knowing just how much profit I have made. The "other fellow" *does not* know.

Of course, there is some "guesswork" in this method, as it is impossible to know just how long it is going to take to set a job, but any printer with ordinary experience can "guess" within a few minutes of the actual time required.

I believe that this method can be successfully applied to any office in the country. If anybody can find a flaw in it, or improve on it, I should be pleased to hear from them, for this is the system I am using in my business. And while I lose a job occasionally, I never lose any money through figuring too low.

Answer.—Your plan of ascertaining the cost of producing printing is a good one, and if all offices (large or small) would adhere to this plan strictly, and guard carefully that one item, so very important, "expense account," there would be very little fault found when a competitor won. We would be glad to hear from any other employing printer whose office is about the size mentioned. Let us get at this; none of us are too old to learn, and some of us may have ideas that the older ones have not thought of.

PRINTING VERSUS LITHOGRAPHY.—The following letter comes from "A Constant Reader," Philadelphia, Pennsylvania: "In a catalogue—issue of 100,000—would lithography be less expensive than type, with half-tones? There are pages of costumes with descriptive matter underneath; in lithographing the type matter is transferred to the stone, and it looks like mud. Should a single set of half-tone plates stand 100,000 impressions and work clear and clean throughout the run? Is it easier or less expensive to reproduce garments on litho stone than by the half-tone process? Postage is a consideration; would the half-tone book necessarily weigh more than the lithographed one?" *Answer.*—In answering this query I will take lithographing as a basis. The paper would be S. & S. C., say about 5½ cents; then comes the engraving of stones; composition of matter and proofs; transferring and printing. If it is a catalogue 5¾ by 9¼ of 32 pages, the lithographer would use 24 by 38, 60-pound S. & S. C. The printer can use 24 by 38, 60-pound coated. The difference in price of paper would be 1 cent per pound. The engraving of plates and the composition, taking proofs for transfer on the one hand and the locking for foundry on the other, would nearly offset each other. In printing, the lithographer would undoubtedly make a sheet-wise form and the printer run the 32 at one time, 38 by 50. Now comes the cover to the book, the three-color half-tone process versus lithography, with many more printings to produce the same effect, with price about the same per 1,000 impressions. In the inside work the printer gains a point, as he will get off more impressions at a less price. The binding of the book would be the same in either case. Here is my price for making 100,000 catalogues as specified above, and let some of our litho friends give us what they would do the job for:

	100,000
Composition and lock for foundry	$16.00
Making up and locking forms	7.50
Electrotyping matter	21.50
Paper: Inside, 38 by 50, 120-pound coated; 102 reams @ 6½; cost (2 books)	875.00
Paper: Cover, 24 by 38, 80-pound, 8 out	150.00
Presswork, inside, making ready and printing 100,000 impressions	225.00
Presswork, cover (4 out), three colors	150.00
Engraving 32 plates from wash drawings	500.00
Engraving 4 sets plates for cover	100.00
Binding, saddle stitch	250.00
	$2,295.00

Coated paper can be bought as low as 5¼ cents. The half-tones, if mounted on solid base, properly made ready on good machinery, will stand 100,000 impressions, and the wear will be hardly noticeable. The printed book would weigh no more than the lithographed one. I should say that the process is about the same. This job cannot be done satisfactorily unless great care is taken in all departments of its making. This job is a good one for a discussion, presenting the many different ways it can be done, and offering a good chance to see how figures vary. Let us have your communications early, please, and as many of you as can, write.

GEORGE H. SIMMONDS, Ottumwa, Iowa.—It is impossible to reproduce matter of this nature. Sure, the sample is a curiosity and we will preserve for future use. One thousand note-heads on 7-pound packet for $1.25! You certainly made money when you lost the job, and the other fellow lost money. The writer would have made it this way:

Paper, 7 pounds @ 10 cents	$1.00
Composition (four or five lines)	.75
Presswork (black)	1.00
If padded, 25 cents extra.	$2.75

This is the regular price on good paper. However, paper of this kind can be bought for 6½ cents per pound in large quantities.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

PUNCTUATION.—By John Wilson. 334 pages; cloth bound. $1.30.

BIGELOW'S HANDBOOK OF PUNCTUATION.—By Marshall T. Bigelow, Corrector at University Press. 112 pages; cloth bound. 60 cents.

PENS AND TYPES.—A book of hints and helps for those who write, print, read, teach or learn, by Benjamin Drew. 214 pages; cloth bound. $1.30.

Writer (monthly), $1 a year; 10 cents a number. Edited by William H. Hills. Writer Publishing Company, 282 Washington street, Boston, Mass.

ENGLISH COMPOUND WORDS AND PHRASES.—A reference list with statement of principles and rules, by F. Horace Teall. 312 pages, 6 by 9 inches; cloth bound. $2.50.

EVERYBODY'S POCKET DICTIONARY.—Contains 33,000 words, compiled from the latest edition of Webster's International. Size, 2½ by 5½ inches; leather, indexed. 50 cents.

COMPOUNDING OF ENGLISH WORDS.—When and why joining or separation is preferable, with concise rules and alphabetical lists, by F. Horace Teall. 224 pages, 5 by 7 inches; cloth bound. $1.25.

PUNCTUATION.—By F. Horace Teall. The effort in this treatise has been to reduce the number of actual rules to the fewest possible, principles being considered of most importance. 194 pages, 4½ x 6½; cloth, gold edges. $1.00.

NEW WEBSTER DICTIONARY and Complete Vest-Pocket Library, by E. E. Miles, based on Webster's International. 192 pages, 2⅝ by 5⅝; morocco, indexed, gold edges, 50 cents; extra morocco, indexed, with calendar memorandum and stamp holder, gold edges. 60 cents.

THE *Bookman* for January says of such expressions as "awfully nice," etc.: "We don't object to this particular colloquialism ourselves." But the colloquialism is very objectionable.

AN ODDITY IN CRITICISM.—The *Post* of Hartford, Connecticut, in a paragraph of more than a hundred words, uses not a single point other than the sentence period and one comma, though the paragraph says that a certain book on punctuation is useful!

POSSESSIVE ABBREVIATION OF "COMPANY."—Disputant, Chicago, asks which is the right form for the abbreviation in "Brown & Co.'s clothing," "Brown & Co's. clothing," "Brown & Co's clothing," and why. *Answer.*—The correct form is the first one, because "Co." is all of what stands for the word "Company," and the apostrophe and *s* are properly added after the abbreviation period, just as they are after the full word.

AN OLD STORY headed "A Costly Comma" continues its sporadic appearances, begun years ago, anent a tariff bill in which the words "all foreign fruit, plants," etc., under which fruits had to be admitted free for a year. As the intention had been to admit fruit-plants, and not fruit, this comma is said to have cost the Government not less than $2,000,000. But the

primary blunder undoubtedly lay in the omission of the hyphen that should have been used in "fruit-plants." Had that been in the original, no careful engrossing clerk could have inserted the comma.

ONE WORD, OR TWO WORDS?—C. H. G. asks: "Why is 'cannot' used as one word, and 'shall not' and 'will not,' etc., as two?" *Answer.*—Professor William Dwight Whitney had "cannot" made one word in the Century Dictionary because, as he said, there was only one *n* sounded in it. The reason is not a good one, and "can not" is the correct form, notwithstanding the prevalence of the error. Both the International and the Funk & Wagnalls Standard Dictionaries use "can not."

A GOOD BOOK for proofreaders to study is J. M. Anderson's "Study of English Words," published by the American Book Company. It contains information about the elements of words, and the ways in which they are associated, that is valuable, and so presented that it is very easy to master what is given. The subject is not exhausted in detail—it is only a small book, sold for 40 cents; but principles are sufficiently stated and exemplified to indicate much more than the actual contents.

MANY QUEER ASSERTIONS about words are made by persons who assume a better understanding than they really possess. One of the latest is in a letter to the New York *Herald*, "I should think that the average schoolboy would know that there are no such words as 'diagnosticate' and 'diagnostication' in the English language." The first of the two words is given in every extant large dictionary (unless it is not in Stormonth or the Encyclopædic—neither of which is worth considering), and the second is in the Standard and is perfectly good to go with the verb anyway. "Diagnose" and "diagnosis" are much better, but it is not true that the others are not in the language.

SOME PURIST, years ago, saw a chance to make a paragraph by objecting to "somebody else's," because the possessive sign was attached to a word that is not a noun, and an astonishing example of the easy spread of error is seen in the persistency of the wrong form. Its latest advocacy appeared in the Chicago *Evening Post* and in the *Bookman*. Nothing could be much worse than "somebody's else." Alfred Ayres says it is better grammar than somebody else's," but he is wrong; it is better grammar always to say what we mean. Somebody's else hat is simply somebody's other hat, and when the hat belongs to somebody else we should consider the two words as one substantive phrase and place the sign of possession at the end of it, not within it.

POSSESSIVES AND PLURAL NOUNS USED AS ADJECTIVES.—H. H. M., New York, after approving the answer, in our January issue, to the question about "lumbermen's supplies," asks another question as follows: "How about that repository of learning, the Teachers College of New York, who (or which) insist on omitting the apostrophe? And the American Type Founders Company?" *Answer.*—There is an essential difference between these words and the other form inquired about, in that these would have only the apostrophe as a sign of possession in any case, while that contained, without the apostrophe, two signs of pluralization, in the form "men" and an added *s*. "Lumbermens" could not be right under any circumstances. On the contrary, the names here noted, and others, as the Authors Club of New York, are defensible as not conveying a possessive idea, and so not properly written with an apostrophe. In fact, I have heard a member of the Authors Club say that the name was adopted, not as meaning anything connected with possession by authors, but as meaning "a club composed of authors," clearly an adjective sense. Similarly the college mentioned, though not composed of teachers, is not possessed by teachers, nor is its name intended to indicate any sort of genitive relationship, but the idea of the name is "for fitting students to be teachers." All these names are very commonly printed as possessives, and probably the newspapers will continue so to misrepresent them; but they are erroneous in this form, although some bright proofreaders do not know it.

A MATTER OF STYLE—COMPOUNDS.—G. P. S., East Providence, Rhode Island, asks three questions, as follows: "(1.) Where a display line is part of a sentence, and the remainder follows as text, should the first word of what follows commence with capital or lower-case? Here are samples:

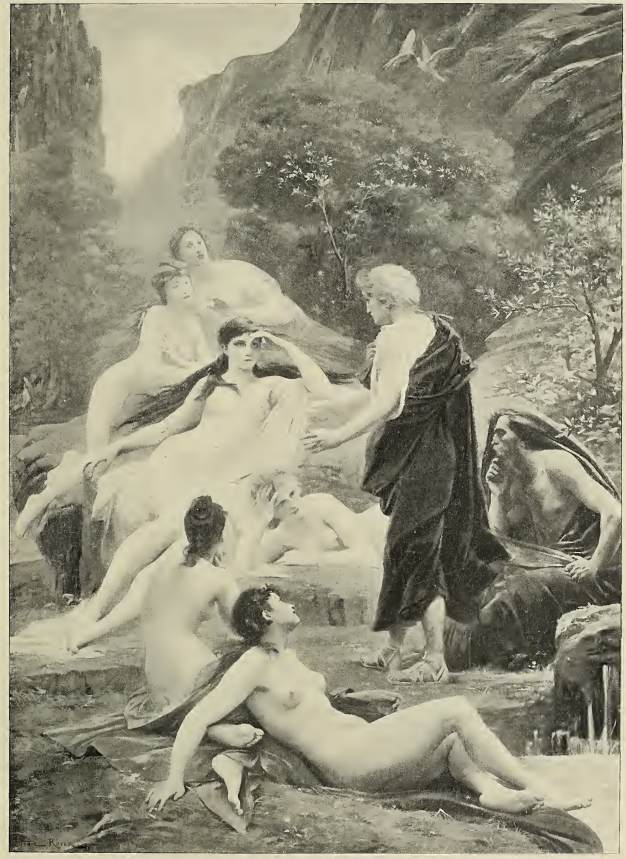
(From *Munsey's.*)
The Puritan
has just completed its first, etc.

(From *Harper's.*)
Winter Resorts
Are many, and summer resorts, etc.

I prefer the lower-case, for it seems the more reasonable. (2.) Is the compound correct in 'a 4½-inch wheel'? If the figures were to be spelled, how would you put it? I think it would be a good idea if we abolished the use of compound words in the English language; they make a great deal of talk and trouble. Here is another: (3.) 'Silversmith' is one word, I believe, in the dictionaries. Now here comes 'gold- and silver-smiths,' or at least that is what I put in a catalogue for such a firm, and there was no question about it from them. *Harper's Monthly* had an advertisement for the same firm, and they had it 'gold and silver smiths.'" *Answer.*—(1.) It would be hard to decide which is the commoner method—probably usage is almost evenly divided. My choice agrees with that expressed in the letter, for the lower-case seems to me also the more reasonable. (2.) The compound is correct. Spelled out it should be "four-and-a-half-inch." (3.) "Silversmith" is one word, beyond cavil. The best form for both metals to be named is "gold- and silversmiths," the form used by the Germans for similar expression. Separate words all through are better than the use of the two hyphens. Such use of hyphens is very rare in English, and many grammarians have provided in their writings for separating words in such circumstances, even when they fail to give any real instruction as to when two words should become one word, with or without a hyphen. Of course the question of compounding or not compounding words makes a great deal of talk and trouble. But what matter of language use and language form does not? The vast majority of the people simply will not learn anything systematically about language forms, though most of them think they know enough, and many have impressions gathered haphazard and insisted upon as being right notwithstanding they have no basis of real principle. If you wish to see the result of abolishing the use of compound words, by which you probably mean the use of the hyphen in compound words, look at *Munsey's Magazine*, which uses no hyphens. You will find there scores, or maybe hundreds, of words that you would probably write as one split into two. The only way to be sensible about compound words is to study principles and apply them. If we are to abolish anything, why not abolish everything that is troublesome? Let us then go on and never use a capital letter, or have one only at the beginning of each sentence; let us throw out punctuation, or pepper our matter with some kind of a point after every second or third word, without thought of the effect; let us spell just as we happen to think convenient at the moment. No, you cannot abolish compound words if you wish to be at all reasonable.

ITS ARTISTIC MERIT IMPRESSES HIM.

I have the pleasure to inclose $2 for one year's subscription to your publication, two numbers of which have been received and perused with very great pleasure. It is my happy privilege to indicate that of all trade journals I receive, none have impressed me with their artistic merit so greatly as your own. This is not a bouquet but the reward of merit. I wish you much success.—*E. H. Bacon, District Passenger Agent, Louisville, New Albany & Chicago Railway Company, Louisville, Kentucky.*



TELEMACHUS ON THE ISLE OF CALYPSO.

Half-tone stock plate by
ELECTRO-TINT ENGRAVING COMPANY,
723 Sansom street,
Philadelphia, Pennsylvania.
Stock Subject 777. Duplicates for sale.

VIEWS OF THE HOME OF WILLIAM CULLEN BRYANT.

ON this page and on the page following will be found reproductions of some interesting views of the home of the poet, Bryant, taken by Mr. Burt H. Vernet, of Brooklyn, New York. The ubiquitous photographer is seldom permitted the liberty of the old estate, hence the views were somewhat difficult to obtain. The homestead is situated near Roslyn village, Hempstead, Long Island, about twenty miles from New York. It was Bryant's home from 1845 until his



Photo by Burt H. Vernet.

WILLIAM CULLEN BRYANT HOMESTEAD.

death, June 12, 1878, and was known in his time as "Cedarmere." The house is quaint and beautifully situated, standing on a commanding eminence overlooking the beautiful Hempstead harbor and the blue waters of Long Island Sound. Before Bryant purchased it, in 1845, it was known as the old Moulton Mansion, its history going back to the days of the Revolution. In it the great poet conceived some of his most famous works.

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY GEORGE E. LINCOLN.

Under the above heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to Mr. George E. Lincoln, 150 Nassau street, New York, in order to secure prompt attention.

THE Montreal *Gazette* recently installed Linotypes.

TIN melts at 424° Fahr., lead 612°, and antimony at 842°.

THERE are over thirty typesetting machines in the embryo state.

THE Peoria (Ill.) *Star* has recently installed three Linotypes.

THE New Orleans city directory was set upon the Linotype in St. Louis.

A BEGINNER should set a thousand ems the first hour, using but one finger.

THE "fudge" mold is much in evidence in New York City evening papers.

THE "Metal Pot" is the fictitious name given to a printers' boarding house.

ANY good hand compositor is liable to become a capable machine operator.

THE Curtis Publishing Company is well pleased with its Thorne machines.

WE never think of the Hawaiian Islands nor of New Zealand in connection with typesetting machines, nevertheless the Linotypes are in active operation even in those remote parts of the earth.

THE Dow Composing Machine Company will soon be ready for business.

THE New York *Sun*, it is said, will use the Lanston machine when it is perfected.

THE Hudson County (N. J.) *Dispatch*, Town of Hudson, has adopted the Thorne.

IT is reported that Colonel Sawyer has again postponed work upon his machine.

SWIFT operators and dirty proofs frequently go together—just as in the days gone by.

"SPACE BANDS" does not appear like an appropriate name for wedges or even for spaces.

THE way to learn the machine is to set type upon it. There is little to be learned theoretically.

THE quality of the Hoyt linotype metal is highly praised by the printers wherever it is employed.

SIX Lanston machines are apparently doing acceptable work upon the Philadelphia *German Democrat*.

THE Composite Typobar, a new typesetting machine, promises to be upon exhibition at an early date.

TWO of the largest book printing establishments in Montreal are using the Linotypes with great satisfaction.

THE operator is usually a distinct improvement on the old-time compositor in deportment, habits and dress.

SYRACUSE, New York, boasts of turning out more speedy operators than any city of its size in the country.

LINOMETERS, to estimate the amount set on the Linotype, have been put on trial in a Syracuse newspaper office.

THE Lanston Monotype Company is using every energy to overcome the loss in time caused by a disastrous fire.

THE Philadelphia *Press* contemplates increasing its plant of Linotypes when the annex to its building is completed.

THE proprietors of the Montreal *Star* have once more discarded the Rogers machine, and are now using the Monoline.

REDFIELD BROTHERS, who are doing such excellent work upon their Linotypes, concede that much of their success with



Photo by Burt H. Vernet.

BRYANT HOMESTEAD, "CEDARMERE," FROM FIRST LAKE.

these machines is attributable to the executive ability of their superintendent, Mr. David H. Greene.

THE machines have removed nearly all the causes of friction with which the former chapel meeting had to contend.

THE Paris *Herald*, European edition of the New York *Herald*, will use Mergenthalers. Two operators go from London and one (Mr. Uart) from New York. Other positions

will be filled by present employes, which is the desire of Mr. Bennett, it is said.

D. O. Haynes, of New York City, is installing nine Linotypes with which to set up his new daily paper, the *Commercial America*.

There is always a great temptation to the operator to avoid hand spacing by sending in "tight lines." This should be fought against and overcome.

The keyboards of the typesetting machines require only a slight pressure to operate, while those of the typewriters must be thumped.

Stick in the Mold.—J. M. asks what is the best way to treat a "stick." *Answer.*—If it cannot be knocked out by the ejector lever the best way is to remove the mold and take it



Photo by Burt H. Vernet.

"Cedarmere."

apart, then with a smooth-edged penknife scrape off all metal and polish the inside parts of the mold with fine emery cloth and a drop of oil.

Street & Smith, publishers of the *New York Weekly*, have added another Thorne machine to their equipment and now set all their periodicals and novels by machinery.

George Preston, the national secretary of the International Association of Machinists, forwarded the second draft for $1,000 to aid the striking engineers in England.

It is asserted nowadays that the tourists charge the machine as the cause of their predatory passages. However, it is noticeable that barleycorn is still in demand among them.

The *Morning Colonist*, of Victoria, B. C., is installing three Linotypes. The *Evening Times*, of the same city, has been using four of these machines for the past five years.

E. F. Valentine, formerly a member of the New York *Commercial Bulletin* chapel, is now a proprietor in Portland, Oregon. In company with another machine expert, he has started a machine office, and is doing work for the trade.

Frank Green, of Boston, one of the "old-timers" displaced by the machine, is understood to be growing wealthy in the grocery business. His many friends hope he will continue to succeed.

The wonderful abilities shown by many printer-operator-machinists in mastering the intricacies of the Linotype show clearly that the printers at the case have many unsuspected possibilities in them.

In a linotype race between Eddy DePuy and Herman Schultz at Pittsburg, Schultz set 55,000 ems corrected matter in five hours and DePuy set and corrected 52,200 ems in the same length of time.

Many operators claim they can operate the keys as fast as they can read their copy. If greater speed is required, then something must be done to develop their memory, so that the operator can memorize an entire paragraph of market reports or a "take" commencing "Those present were."

The scale for linotype operators in Spokane is: Morning papers, $4.50, eight hours (not 7½ as stated in the January Inland Printer); evening papers, $4, eight hours; book shops, $4, eight hours.

A channel in the Alden type machine is especially designed for use in connection with apparatus for forwarding a plurality of type into position to be grasped and withdrawn together by the fingers of the compositor.

A letter inquiring the prices of different typesetting machines, and on all makes of type, was recently received by Conner, Fendler & Co. Such is the reputation for keeping everything the printer requires.

Composition on the St. Louis city directory commenced on the *Republic* February 1. It will take eight machines six weeks to finish it. Before the advent of the machines it took thirty-three compositors nine weeks.

From the number of patents that are being issued to the Alden Type Machine Company, of Brooklyn, by Messrs. Johnson & Low, we may expect a superior device for setting type when it is placed upon the market.

The following two lines appeared in a paragraph in a New York morning paper, which of course uses the Linotype:

Adele Ritchie is in Paris studying vocal culture
in long pants, being sufficiently wide at the hips

The operators who have had some little experience with the machine, but who are not capable of holding a job under normal conditions, are the ones to be feared in times of disagreement between employer and workman.

Learners upon any of the different typesetting machines will find it much to their advantage not to attempt to rush, and not become worried or nervous. Become familiar with your surroundings before striving to get up much matter.

Calendoli's Machine.—J. A., in reply to your inquiry as to whether this is a slug-casting or movable-type setting machine: It sets movable type. The keyboard is so arranged as to strike short words and syllables with a single stroke.

In the eager desire for speed, nearly all the niceties in composition, which took years to acquire, have been sacrificed by



Photo by Burt H. Vernet.

"Cedarmere," from Lower Lake.

the owners and operators of composing machines, and one by one nearly all the barriers in the form of technical knowledge, which separate the craftsman from the typewriter, have been discarded.

To the mind of the regular linotype machinist that machine is more abused than any other piece of mechanism in existence where it is in charge of a non-professional machinist. This

may be true, but machines are almost universally purchased with a view to economy, and the theory of a "stitch in time" goes unheeded.

Our attention has been called to the following remedy for dulling the face of linotype slugs: A small quantity of black aniline is dissolved in the lye pot, and when the galley is brushed off after proving, the bars are dull as old type.

Good Alignment.—S. W. L., in answer to your inquiry: It is necessary, in order to admit of good alignment, that the inserted back of elevator on which the matrices rest should be perfectly parallel with vise cap, mold and front part of elevator.

The *Typographical Journal* has this query: If the machinists contend that they should be employed to look after Linotypes, why should they not raise the same contention in regard to printing presses, many of which are as complicated as typesetting machines?

Cams and Gear Wheels and Oil.—"Operator," Boston, Massachusetts, asks if the cams and gear wheels of the linotype should be oiled upon the linotype? *Answer.*—No. Oil only the journals, using the best oil, and not more than they will actually consume.

The "highly enlightened" State of Vermont has only three Linotypes, while the young, "rough and ready" State of Montana employs nineteen. Again, New Hampshire gets along with sixteen of these machines while "the out of the world" State of Washington has thirty. Queer, isn't it, from an Eastern point of view?

Fred Hess, a linotype machinist, who has charge of a plant of machines in a San Francisco office, applied for membership in the union and was rejected upon the ground that he had not served an apprenticeship. The union demanded his discharge and the printers struck to enforce the demand. Hess brought suit to test the right of the union's action.

All of Philadelphia's newspapers are set by machines, excepting the *Ledger*. The *Record* and *Inquirer*, non-union, use the piece system, at different rates. It is estimated that seventy-five men will be thrown out when the *Ledger* puts in the Linotypes a month hence. There are about thirty Mergenthalers and a half dozen Empires in use in book offices.

Pi in Transfer.—J. R. H. asks for advice to avoid pieing line while in transfer. *Answer.*—To avoid pi while in transfer, the spring-actuated slide should always be kept free, and the hooks which hold the matrices against the pressure caused by the spring-actuated slide must also be kept perfectly free and ready to drop down as soon as the line has entered into the elevator.

Warren C. Brown, the hustling business manager of the *American Craftsman*, is entitled to much credit for the manner in which he is bringing that comprehensive labor publication to the front. There is such a noticeable improvement in each issue that we predict an early and substantial future for his journal. The *Craftsman* is set up on the Linotype and the reading matter shows up plainly and distinctly.

Where to Learn Operating.—C. J. C. asks, "Where can I learn to operate a Linotype machine?" *Answer.*—Unless you are employed in a printing office in which machines are used, and there be allowed to learn, we know of no other way than to take a course of instruction in the New York Trade School, located at Sixty-seventh street and Second avenue, New York City, where two Linotype machines are at the disposal of the pupils.

Third or Stop-Pawl on Thorne Machine.—S. E. asks, "What are the functions of the third pawl on the Thorne machine?" *Answer.*—The distributer, or upper cylinder, when moving freely, will rebound. The stop or third pawl hangs from the crosshead above the vibrator arm, its free arm being kept pressed against the index ring at one end, and to a pin on the crosshead at the other. As the cylinder moves forward, this stop pawl drags across the tooth of the index ring and drops instantly behind it, thus preventing the cylinder from rebounding, and holds the channels of both cylinders in exact line.

We have received quite a number of inquiries concerning the Dow machine since our description of it in the January number. Many of these inquiries should be addressed to the Dow Machine Company, as we are not enlightened upon the business methods they intend to adopt in placing it upon the market. One of the inquiries which we can answer is that the machine is capable of setting all the different sizes of type from agate to pica, either wet or dry, and is not affected if the type is not clean.

The Goodson typesetting machine has been secured by a few enterprising and wealthy gentlemen of Providence, Rhode Island, who will demonstrate its practicability to the printing fraternity. To effectually accomplish this purpose they are having a few machines built which are to be placed in practical, everyday use. These machines are now almost ready for this test, and none who are familiar with the wonderful performances of the Goodson will doubt its ability to easily satisfy the most skeptical mind.

It may interest our readers to know that American linotype metal is largely used in foreign countries and that the industry is increasing as the Mergenthaler is being adopted in distant parts. The latest large shipment abroad, which we have heard of, was made by the Chicago & Aurora Smelting & Refining Company, of Chicago, to Auckland, New Zealand. Just imagine the predicament in which an office would be placed should they run short of metal and have a job on hand which was promised the next day!

Oiling Fulcrums.—W. S. G. writes that he is an operator-machinist, and that he is "having trouble owing to his fulcrums becoming gummed to such an extent that it is almost impossible to do anything with them," and asks the cause of this. *Answer.*—Oil is the undoubted cause. The fulcrums of cams require to be seldom oiled, and then only with the best clock oil. This must be done very carefully, so as not to get the oil to the front side of the cam frames, which will become gummy in a short time, and in consequence fail to drop.

Keyboard Mechanism.—D. L. asks "if the springs which hold down the bars should not occasionally be strengthened," claiming that he had done so and found it improved their action. *Answer.*—Your experience has been fortunate. These springs are to be strong enough to safely overcome the escapement springs and reverse the escapements, but not needlessly strong, which only results in causing unnecessary wear on the fulcrum of cams and end of cam frames. Usually, in changing the strength of these springs much harm is done.

The Washington *Times* is putting in a battery of Mergenthalers. It was the original intention to put in a full force of expert operators; the chapel held several joint meetings of the day and night sides and presented their case to Mr. Hutchins. So strong did they make their claims that Mr. Hutchins agreed not only to select his force from among his present employes, but to make an expert operator of every man employed on the paper at the time the change was made. Two expert operators are employed to teach the force—a Mr. Johnson, of Richmond, and L. D. Weeks, a Washington operator.

To Prevent Column Rules Working Up.—R. S. T. asks what causes column rules to work up between columns of linotype matter, and how to prevent it. *Answer.*—This is caused by some molds in newspaper machines being purposely made a trifle shorter at the back, thus making the slug longer upon the face than along the foot. To effectually prevent this, column rules are now made and for sale by type founders which are wider at the bottom, conforming to the bevel of the slugs. However, many pressmen overcome this difficulty by locking

the forms tight at the foot and quite loose upon the sides, or you can now obtain molds which are made less tapering than your present molds are.

EVANS' "LINOTYPE."—"Operator" asks if the book published by Frank Evans upon the Linotype is of any merit. *Answer.*—This book, generally, is good. It could be studied to great advantage by operator-machinists and by operators, as it treats many of the features of the Linotype in a practical manner and in such a way that the dullest can understand. Undoubtedly the regular linotype machinists would take exceptions to portions of it, as they, being familiar with the entire mechanism of the machine, know of other ways and methods to accomplish the same purpose different from those given by Mr. Evans.

THE ASSEMBLING ELEVATOR, AND SOME ADVICE.—D. S. asks "if the assembling elevator should not line exactly with the fiber strips on the assembler." *Answer.*—No; it should be one-sixteenth of an inch below. From the manner in which you state in your letter that you are experimenting with these machines you had better resign your position as machinist-operator at once, as you have undoubtedly gotten them in such a shape that they are being injured daily, and only the services of an experienced linotype machinist can remedy them. Just such methods as you are pursuing is injuring one of the finest machines of the age.

DOW COMPOSING MACHINE.—D. L., of Chicago, writes: "I read with the greatest interest your account of the Dow composing machine, having had no idea that such a comprehensive machine was even in course of construction. Will you kindly advise me if this machine will set more than one size type; is it a one-man machine, and when will it be placed upon the market and at what price?" *Answer.*—This machine will set any and all sizes of type, from pearl to pica. It is a one-man machine; but where a number are in use it would require the services of another person to attend to distribution. It is now apparently ready for the market, and we expect such notice at any time. We are not aware of the price at which it will sell.

IT would be well for employing printers who have one or more linotype machines, were they aware of the system which is in practical operation under the auspices of the association of the Typesetting Machine Engineers. This system enables the printer having a small plant of machines to secure the services of experienced linotype machinists, of undoubted ability, to keep their machines in running order at but a small cost. It is known as the circuit system and the following scale of prices explains the method:

1 machine, 2 hours per day for 6 days	$6.00
1 machine, 2 hours per day for 1 day	3.50
2 machines, 2 hours per day for 6 days	9.00
2 machines, 2 hours per day for 1 day	4.00

A daily visit of such a man, coming with all the tools that are required to put machines in order, would certainly be valuable to the printer.

EVEN old-timers in typesetting machines may be surprised, as was the writer, in making a list of all the typesetting machines, to find how many there are which have sought or are seeking approbation. No less than thirty-two of them have come prominently before the public, including the "has beens," the "is's," and the "would-be's." The list includes thirteen or fourteen of the past, seven or eight of the present, and four-teen or fifteen of the future, which latter may or may not come into extended use. It does not include about two hundred patents for typesetting machines, which never existed except on paper or in an incomplete form, and which were presumably all impractical. So far as known, each machine was developed only after long and expensive experimentation, and many of them have yet before them a long course of costly trials before they will be ready for commercial use. The average cost of marketing a typesetting machine is probably to be counted in the hundreds of thousands of dollars, and the one that has found the largest sale is credited with spending over a million in establishing itself. There are seven general mechanical systems employed in typesetting machines (or machines designed to replace hand composition), namely: 1, those machines in which the type is specially nicked, each character being different, in order that each may be dropped automatically in a similarly grooved channel, and pushed out or dropped by levers actuated from a keyboard; 2, those in which a line of matrices are assembled, and a slug or linotype cast therefrom; 3, those in which type are cast as wanted, the selection being determined by the manner of punching a continuous strip of paper; 4, those in which a matrix is impressed with characters, and a stereotype taken therefrom; 5, those which raise letters on a previously formed metal plate; 6, those which form type as wanted from soft metal by compression; 7, those which assist the manipulation of type by hand. Two of these systems are already largely in use, two are partially in use, and the rest are in the experimental stage. The printing fraternity is vitally interested in the determination of which of them will stand the test of time and survive its fellows.

MR. COX, of the Cox Typesetting Machine Company, is feeling happy just now over the consummation of his efforts as inventor of the typesetting machine bearing his name. For five long years he has labored to bring his mechanism to perfection, and has had to encounter and overcome the many usual obstacles that attend the achievement of a new principle in machine composition. The new machine that he has just finished and that will soon be on the market is planned to do the most difficult class of bookwork. It has been in operation for some little time in one of the leading law printing offices of Chicago, and has more than performed the requirements. A speed of 4,000 ems per hour is claimed for it under the most favorable circumstances, and 3,500 ems per hour as the average capacity. We show below a specimen of work by the new perfected machine. With the success now attained Mr. Cox feels convinced that there will be no perfecting "in the field" necessary, and that purchasers will, therefore, be spared considerable expense and annoyance on this account.

This article was set and automatically justified on the Cox Type-Setting Machine, to show the uniformity of the spacing by the use of the corrugated space. The justification, as can be observed by the even lines, is equal to that of hand composition.

No difficulty is experienced in handling the type or making corrections in the galley, as the matter is practically the same as hand work after it leaves the machine.

COMPOSITOR, New York City, writes: "If the following is worthy of publication in your department I would be pleased to have you publish it, for it has given me much to think over for some time. Recently I was with a small party of gentlemen, composed of two newspaper publishers and an ex-typefounder. None of them knew that I was a compositor. The conversation turned to the subject of typesetting machines. The ex-typefounder expressed the belief that if the price of hand composition should be reduced and self-spacing type be substituted for the ordinary type (having this type the same degree of 'fatness' as the Linotype letters), that fewer typesetting machines would be in use and the compositor would make better wages than he possibly can at the present scale, and the publisher would be better satisfied with the typographical appearance of his paper. This statement was not only unanimously indorsed by the others, but one of the publishers, who uses quite a number of machines, quietly remarked that he 'would very willingly return to hand composition if the printers would make it

possible for him to do so.' This conversation impressed me so much that I began an investigation upon these lines. In the first place I hunted up all possible knowledge of self-spacing type, and must confess that my efforts were rewarded with some very useful and startling facts. It revealed that there is a very large gain to the compositor in setting this type, which I had been entirely unaware of, and it also revealed that the very gentleman whose remarks had started me upon this self-imposed search was responsible for my heretofore ignorance about this type, as for reasons useless to state he, with other type founders, had formerly been its worst enemies. I also discovered that cities and offices where the highest price had been paid for hand composition were the ones to first employ the machines, and that where a low scale of prices exist very few machines are in use. Now, with the assurance that the above is a truthful statement, is it surprising that I have had 'much to think over lately?' In fact, since the advent of the machines I have had ample time to think, but like the drowning man catching at a straw, possibly I have been building hopes upon an equally impossible rescue. I would like to know through your readers if this view of the situation has ever been presented to the employing printers and to the craft generally?"

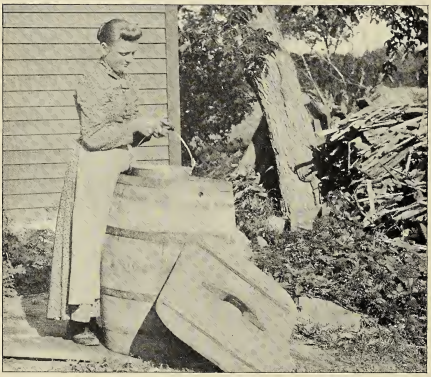


Photo by Leo D. Weil.

"MONDAY."

J. HUMPHREY, Boston, Massachusetts, writes to this department: "I am greatly pleased and interested in reading this new and undoubtedly popular department which has recently been inaugurated in your valuable publication. But I wish to call your attention to one noticeable feature, which, however, at the present time may be beyond your control, and that is the prominence which the Linotype machine receives throughout your department. It may be that your previous connection with that machine has imbued you with the idea that the Linotype is the machine par excellence, and that we need go no farther in searching for a typesetting machine than to this particular one. Now, my idea, and I know that it is in accord with thousands of other printers, is that the typesetting machine of the future, or the kind that is required at the present time in our book and magazine offices, is not of the slug-casting variety. I believe that the Linotype will hold its own in the newspaper offices, and justly so, too, as it is well adapted for such work; and no one is more gratified than myself to know that the Mergenthaler Company has been richly repaid for its large expenditure of money, wonderful pluck and perseverance in the face of opposition in marketing their machine. I sincerely believe that movable type will continue to be used for first-class printing, and I also believe that a typesetting machine which will set movable type will be the coming machine. I know that in a few of these offices the Linotype has already been superseded by both the Thorne and the Empire machines, owing entirely to the reason that by so doing foundry type could be used. 'Straws show the way the wind blows,' and if the Linotype was the unqualified success in the bookroom that it is in the newsroom why should any such offices discard them, and why should any be without them today? It appears to me that the Thorne and the Empire, being employed even in a few offices in preference to the Linotype, it would require but little improvement in these two machines to prove satisfactory to the book printers in general. Or it may be that the Dow machine, of which you gave us a description lately, will prove to be the coming machine. In fact, should this machine contain all the points which were there claimed for it, I cannot see why it should not control the book trade. Whatever the machine may be, I am convinced that foundry type will, for a long time to come, be our means of producing unsurpassed printing." *Answer.*—If our correspondent would but think of the proportion of Linotypes in use compared with other typesetting machines, he would readily see why this department is so full of Linotype news. We have no preference for any of the machines, and mighty little choice in news to select from.

THAT sluggish indisposition to any change in old methods which shelters itself under the well-sounding name of conservatism is nowhere more out of place than in the printing office. Conservatism may represent a good and proper state of mind or it may spring from a mere indolent dislike to see the relations of things in a new light. Whether it is good or bad depends altogether on what it is proposed to conserve. Printing, from its very inception, was a revolution as well as a revelation, and every advance in the history of the art has been marked by the destruction of a larger or smaller number of time-honored fetiches. There have been few more important and far-reaching changes made in any art or industry than that from hand to machine composition. But even in this audacious and revolutionary invention we may still see traces of the conservative spirit. What but that spirit is responsible for the retention of the combined characters *fi*, *fl*, *ff*, *ffi*, *ffl*? The reasons which necessitated the use of these forms—the kern on the *f*—have ceased to be operative in machines, yet they are allowed to occupy five channels and five keys upon the keyboards of the different machines. By dropping these combinations altogether, space might be obtained for more useful characters, or a very advantageous increase in simplicity of mechanism be secured. The advantages in point of speed claimed for the use of these digraphs and trigraphs is so mere a trifle in comparison with their obvious disadvantages in complexity and the very valuable room they occupy that we know this has not counted as a factor in the matter at all. They owe their presence in the keyboard to that blessed spirit of conservatism which insists that "the thing that hath been it is that which shall be." Doubtless, for a time at least, the printing of these letters in the detached form will be unpleasant to the eye of the practical printer. But the change will be nothing like so great as that involved in the dropping of the "long *s*." In fact, these combinations still in use are but the last of a large family which probably seemed absolutely essential to typographical beauty in the eyes of the printers of the last century. Besides

the *f* combinations the long *s* required the same and more, as *st*, *sh* and *ct* was also invariably combined. These have all been eliminated, and the printer of the present is scarcely prepared to admit that typographical beauty is now a thing of the past. The bare plea of custom, although powerful in the realms of romance and ideality, carries but little weight at the bar of common sense, when opposed by considerations of manifest utility. The advantages to be gained by dropping these obsolete combinations — and with them, perhaps, it would be as well to include the diphthongs — will be clear, we think, after a very little consideration. Whether viewed in the light of usurpers taking up the valuable space which might be filled by more useful characters, or merely as making greater complexity of construction, it is a case where their room is better than their company.

DIFFERENT METHODS OF FORMING TYPE-BARS.

Since Otto Mergenthaler demonstrated that a single line could be used as a unit just as well as a single type, and in many cases with greatly increased economy, about half of the inventors in the field of machine typesetting have been working upon the principle of the line unit, and a large number of theoretical machines have been produced. It is interesting to consider the different means by which inventors seek to use the type-bar or slug. Among the numerous patents are found four comparatively distinct methods of forming type-bars:

1. The Mergenthaler method of casting fluid metal in a mold, the face of which is formed of assembled matrices.

2. The St. John method of compressing a face of cold metal on a previously prepared steel slug.

3. The cast-face method of molding a face on a previously prepared slug.

4. The composite method of setting up a line of short-length type and casting metal about and under the type, so as to form the whole into a slug.

These four stand out as the leading methods that have been tried for printing from the line as a unit. It will not be necessary here to discuss the Mergenthaler linotype method, as that is becoming almost as familiar as Johann Gutenberg's plan of using single types.

St. John's machine was known as the typobar, and was exhibited in Chicago in 1890, since which time it has not been kept conspicuously before the public. He made use of a set of permanent steel slugs or blanks, which were designed to be carried through the machine, and delivered with a printing face. The faces of these slugs were cut off after printing, and the slugs used over and over again. By employing pressure instead of heat to form the type characters on the face of the slug, St. John dispensed with all need of burning gas, and by employing cold pressure he claimed to form an accurate slug every time so that a column of a certain number of lines would always be of the same length: His blanks or slugs were nearly shoulder-high, and a very slight strip of type metal was mounted on the face edge of the blank, and compressed against a mold-face formed of assembled matrices. The descriptive circular of this machine states that "the action of assembling the matrices is positive and practically instantaneous. They all travel the same distance, guided to their position by the same kind of mechanism and the same amount of force, and only in the order of releasing. The justification, the producing of the line of type, and the distribution of the matrices after use, are done automatically, and require only one and a half seconds in the operation. An ingenious device will permit, in case the wrong matrix is released, a correction to be made before completing the line."

It is doubtful whether an entirely satisfactory face can be procured from cold metal, as is shown by the numerous difficulties in maintaining good faces with metal cast while hot. A further trouble with the St. John typobar was the immense wear on the matrices, from the constant subjection to heavy pressures. Notwithstanding, experiments with cold-metal machines continue, and in these days of progress one cannot be certain that there is not a means of overcoming the greatest difficulties. The cast-face method resembles the typobar in so far as it utilizes a previously prepared slug, which may be shaved and thus made of accurate dimensions. One of these blanks is introduced into a mold and brought opposite a line of matrices so that a face may be cast on the blank, such face having the advantage of being supported by a body no longer subject to shrinkage and warpage. Several methods have been proposed for insuring the adherence of such a face to the blank, for if the face should occasionally pull off in printing, the whole process would be worthless. In the casting of type metal, the smaller the body cast at once the easier and more accurate is the operation, therefore those who are working on this system have some mechanical advantages in their favor. Of course, the forming of the blank by a separate operation must always remain an additional item of expense; but, if this can be made small, the accuracy of the slug produced and its regular height to paper should prove compensating advantages.

The composite method involves the casting of special type, which are formed by the machine, in compliance with the operation of the keyboard. These type are about three-quarters of an inch in length, and are cut away at the base on one side in such a form that when a base of metal is cast about them the lower end of each type forms a sort of hook that holds it firmly in the base, regardless of any cementing effect of the casting. The type are brought into position in the line as cast, and are justified by wedges, which occupy the upper portion of the space between the words. The type so held by the space-wedges is then introduced to the mold, and molten metal being admitted, the vacant space between the words, and at the bottom of the letters, and about the hooked portions, is cast in one solid piece, thus forming the line into a slug, which can be handled like a linotype. Whether there will be difficulties of shrinkage in this system, time alone can determine. The type exhibited as cast by the machine are well made.

Probably there will be line-forming machines as long as printing is done from type, though it would appear also that the machines which actually set type will always have a field of their own, and it is commonly believed by many that there is a third field for machines that cast individual type. Eventually the best systems will survive, and it may be that several types of machines will at length become standard, because each has some peculiar advantage for some special class of work, just as certain types of presses, radically different, find sale because each is adapted to some want of the trade in a way that another is not.

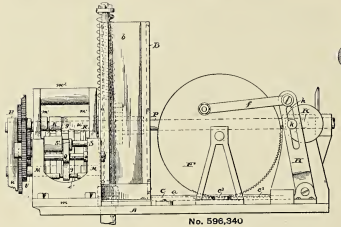
The patent of R. J. Moxley, No. 597,544, relating to the lifting of feeler-hooks for type-distributing machines has been assigned to the Empire Typesetting Machine Company, of New York, and appears to be a valuable improvement. The invention consists of a lifting rod, C, that extends the entire length of the cover of the machine, and is so attached that at the will of the operator all the feeler-hooks, as D, may be raised when the cover is lifted. This saves much time when the mechanism becomes clogged, as from dirt, enabling the removal of the obstruction without the separate lifting of each feeler-hook.

The type-bar casting machine patented by C. Sears, of Cleveland, operates on the principle of casting a type-face upon the edge of a previously prepared metal slug, of less than type height. By this means it is thought that a truer printing surface can be obtained than where the type-bar is cast and completed at a single operation. The matrices are formed by imprinting the characters into the end-fibers of strips of wood of uniform size. The invention here illustrated (patent No. 596,340) is designed to automatically form the type-bars from the previously prepared stock of matrices, these latter being contained in a compartment of the hopper B, which also has a compartment for the prepared blank bars, on which the type-face is to be cast. The matrices and the blanks are regularly pushed

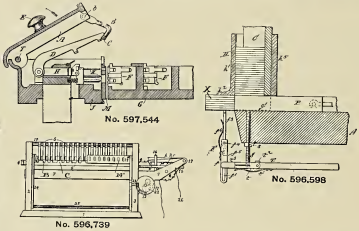
from the bottom of the hopper by the reciprocating slide C, whose movement is regulated by the gear-segment F. The casting mechanism is located between the housings M M, and a blank and a matrix form two sides of the mold, in which the molten metal is forced from one end by a plunger. The inventor claims that by his method of casting he obtains a printing surface practically perfect and without blow-holes.

The typesetting apparatus of L. K. Johnson and A. A. Low, of Brooklyn, shown in No. 596,598, is a portion of their setter-case mechanism, in which several type as X, from the channel C are pushed forward by the plunger P, so that they may all be received at once by the hand of the compositor. By some means not explained, the letters thus pushed forward form a complete word or portion of a word which the compositor removes by hand to the composing stick.

T. B. Caswell's mechanism for operating typesetting or line-casting machines, patent No. 596,739, is operated by a perforated paper strip, 26, which has been previously punched



No. 596,340



No. 597,544

No. 596,598

No. 596,739

with holes on a keyboard, the position of the holes indicating the various required type characters. This paper strip passes over a perforated cylinder 8, and whenever a hole in the strip comes over a hole in the cylinder, a pin, as 27, drops down, allowing one of the hooked pawls, as 6, to catch one of the longitudinally oscillating bars, as 4. The bar 4 is then oscillated until one of the notches, as B7, allows the end of one of the levers 5 to drop, the dropping of the lever being utilized to press the appropriate key on the keyboard of a typesetting or similar machine. In this manner the punched paper strip may be used at any time to automatically run a composing machine, which latter will not require any operator, but simply an attendant, who can oversee the operation of several machines at the same time.

WELL THOUGHT OF IN NEW ZEALAND.

I have been a subscriber for a number of years to THE INLAND PRINTER (through your Australian agents), and have lately persuaded several in this city to become subscribers. I have lately commenced business in this city, and, having to do my own presswork (my apprenticeship having been confined to the composing room), I have found Mr. W. J. Kelly's articles on "Presswork" of the greatest assistance in my work.—*John B. Berry, Printer, Wyndham street, Auckland, New Zealand.*

THE Royal Society of Arts of England has appointed a committee of representative papermakers, librarians and chemists to investigate the subject of deterioration of paper. Books published in the last thirty years, whether much handled or not, if showing signs of perishing, will be submitted to the committee for study. Germany, which has heretofore bragged about the quality of its papers, is now much alarmed because many important recent documents and books are discovered to be going into a "decline."

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

PRICES FOR STEREOTYPING.—A correspondent, of New York, writes: "I wish to request your valuable opinion in regard to the prevailing prices per square inch in union shops for stereotyping by the papier-maché process, say 500 pages, 4¼ by 7¼ inches, to be used on patent block; also the average number of impressions usually printed from such plates before a wear is perceptible on hard-surface paper. What is wanted is a fair average." *Answer.*—The standard scale of prices for stereotyping bookwork in Chicago is 2 cents per square inch, less fifty and twenty-five per cent, or, in other words, ¾ cent per square inch, measuring the back of the plate. Job stereotyping of all kinds is measured on the standard electrotype scale and charged twenty-five per cent less than electrotypes. The amount of wear which a stereotype plate will stand depends largely upon the quality of metal employed. The writer has had no experience with book printing, but in newspaper work it is not unusual to take 50,000 impressions from a stereotype plate of average quality.

RAPID ELECTROTYPING.—A New York electrotyper furnishes the following account of the time required to electrotype a page of the *Voice*. The size of the page was 20⅝ by 14 inches and $\frac{7}{16}$ of an inch thick:

Form brought to the foundry	3:05
Molding and building	3:11
Blackleaded and stopped out	3:25
Pumped out, oxidized and battery connections	3:28
Taken out of battery	4:23
Backed up and cleaned	4:50
Sawed, straightened and roughened	5:00
Planed and examined	5:02
Shaved	5:07
Squared on shoot-board	5:08
Curved	5:09½
Sawed off on head and foot	5:12
Trimmed on two sides on tail cutter	5:14
Chiseled and examined	5:19

Total time, two hours and fourteen minutes. The accuracy of the figures is not questioned, and it would seem to be a very creditable performance when the size of the plate is considered. The time in the bath (55 minutes) is the most notable feature of the schedule.

CURVED STEREOTYPE PLATE FINISHING MACHINE.—A machine has been recently patented which is designed to dispense with the tail-cutting machine, shaving machine and finishing block, which have heretofore been necessary to finish a stereotype plate, and to save the time and labor incident to transferring the plate to such machines. The machine is wholly

automatic. A principal cylinder is provided for the mounting of the plate and on this the curved plate is positioned and clamped, when the cylinder is set in motion and rotating beveled knives completely finish the top and bottom margins of the plate and determine its length by means of the grooves in which they work. The cylinder is then made to take a new motion, advancing lengthwise without rotating and thus carrying the plate against cylindrical cutters which shave the side margins. When the side trim is accomplished, a rotary carrier revolves the plate one-half and places it face downward in a shaving box, where it is reduced to the proper thickness by the shaving of its inner surface. All that is required of the operator is to fix the plate on the cylinder and set the machine in operation by the depression of a foot lever. At the end of the trimming and shaving operations the plate is brought back to its first position on the cylinder and the machine comes to a rest, when the operator may unclamp the plate and set another in its place.

CHANGE IN ELECTROTYPERS' SCALE.—The electrotypers of Chicago have eliminated from their standard scale of prices the paragraphs relating to advertising matter and metal lines. Hereafter these items will not be specially classified, but will be subject to the scale of prices which apply to general job-work. It is understood, however, that orders for a large number of electrotypes from one pattern will be subject to discount. One reason for making this change may be found in the lack of unanimity among electrotypers as to just what constitutes advertising matter. It has been claimed by some that the special classification applied only to advertisements set in newspaper column widths and consisting wholly or in part of type matter. Others took the ground that any cut which is intended for advertising purposes, without regard to width and whether accompanied by type matter or not, was entitled to the special rate. From this difference of opinion much confusion resulted. The effect of the change will be to slightly increase the price of small advertising cuts in small quantities, but for large electrotypes or for large quantities of small electrotypes there will be little, if any, change of price. The metal line classification has been abolished because this feature of electrotyping is no longer of sufficient consequence to be entitled to special rates. In all other particulars the scale is identical with the one which has been in use for the past two years.

ELECTROTYPERS' ASSOCIATIONS.—Probably no line of business has been more thoroughly demoralized during the past few years than that of electrotyping, and it is not strange that earnest efforts have recently been made to elevate the trade to a position of more dignity and at the same time stop the ruinous slaughter of prices that has prevailed. Electrotypers generally are awakening to the fact that a solution of their difficulties can be found only in meeting together in a friendly spirit to discuss the causes and devise remedies for the universal slump in the business. Local associations of electrotypers have been organized in various cities with so much success that the movement bids fair to become general throughout the country. A call for a national convention of electrotypers at Nashville last October was well attended and resulted in the organization of the National Association of Electrotypers of America. All local associations are eligible to membership in the National Association, and each president of the local association becomes vice-president of the national organization on payment of a nominal membership fee. The local association offers to electrotypers the opportunity of acquaintance and friendly intercourse with each other and through their presidents with the electrotypers of the entire country. The value of such intercourse cannot be overestimated. It has been well said that "men who meet together socially and in daily business intercourse contract friendships which are the surest guarantee against serious quarrels." "The way to build up sentiment among intelligent people for any good cause is to let them be fully and properly informed, not deceived or misled by erroneous stories calculated to arouse prejudices and spitework." The influence of the members of the National Association has been exerted along the line of local organization, with the result that several associations have been recently formed, notably, in Philadelphia, Cleveland and Boston. The meetings at which these organizations were effected were attended by visiting representatives of the trade from Chicago, New York and St. Louis, who testified to the advantages of association and warmly urged immediate action. It may be truthfully said that the outlook for the trade is more favorable now than it has been for years, and there is good reason for the hope that at their next annual meeting there will be a substantial increase in the membership of the National Association.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

FOR MAGAZINES on presswork, etc. See also Department "Notes on Job Composition."

COLOR PRINTER, by J. F. Earhart. The standard on color printing in America. 8½ by 10½ inches; 137 pages letterpress, ninety color plates in two to twenty colors each. $15, reduced to $10.

PRESSWORK.—A manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly. The only complete and authentic work on the subject published. Bound in cloth; 96 pages. $1.50.

THE HARMONIZER, by J. F. Earhart. A concise guide in colorwork for the pressroom and elsewhere. Shows great variety of harmonious effects in printing colored inks on colored stocks. Invaluable to every pressman. $3.50.

VARNISHES, LACQUERS, PRINTING INKS AND SEALING WAXES; their raw materials and their manufacture, the art of varnishing and lacquering, including the preparation of putties and stains for wood, ivory, bone, horn and leather, by William T. Brannt. Illustrated by 39 engravings; 367 pages. $3.

WHITE'S MULTI-COLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. 80 cents.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood by the advanced printer or the apprentice. Several chapters, fully illustrated, are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. $1.

THE MANUFACTURE OF INK; comprising the raw materials and the preparation of writing, copying and hektograph inks, safety inks, ink extracts and powders, colored inks, solid inks, lithographic inks and crayons, printing ink, ink or aniline pencils, marking inks, ink specialties, sympathetic inks, stamp and stencil inks, wash blue, etc. Translated from the German of Sigmund Lehner, with additions by William T. Brannt. Illustrated; 230 pages. $2.

EMBOSSING MADE EASY.—By P. J. Lawlor, a practical pressman and embosser. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. There are nearly a dozen pages of embossed specimens in bronze and colored inks, each worked on a different kind of stock from the rest, to show the effect of embossing on various kinds of stock. Instructions are given for making dies from various materials readily obtained by every printer, also complete instructions for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. $1.

WANTS TO KNOW HOW TO MAKE READY, ETC.—W. P. P., of Charleston, Massachusetts, writes: "I am a reader of your paper and an amateur printer. I would like to have you describe in your next issue the way to make a job ready on a platen press, and also the method used by printers to set the gauges." *Answer.*—It would occupy too much space to give this amount of information in this issue. A series of articles on this subject appeared in Volume XVIII or XIX of this journal, written by Mr. William J. Kelly, which probably can be procured at our office, if written for in time.

TYMPANS TEAR OFF CYLINDER.—C. A. S., of Chicago, writes the following about trouble he has with his tympans: "Will you please give me information as to how I may keep my tympans, with make-ready, from tearing loose at the top on a cylinder press. I paste the tympans at the top, but on runs where there is a heavy impression they tear away. I use news and cheap book for tympans." *Answer.*—Cheap book or news stock is not suited for top sheets on tympans for long

runs. Good manila paper will be found much better, stronger and cheaper in the long run. Oil your tympan sheets on one side; by doing so the paper is strengthened in toughness of texture, and the printed sheets leave it without much friction.

Good or Bad Rollers—Which?—G. N. T., of Wyalusing, Pennsylvania, has sent several specimens of his work, which show results obtained by the use of good rollers and bad rollers. It was unnecessary to call our attention to the difference, the work speaks for the rollers. Yes, good rollers are always the best, and certainly the cheapest. There is more potency in three good rollers than in three dozen bad ones that have to be coaxed and temporarily rejuvenated until they look as if they had had the small pox. Don't fool your time away trying to stop blurs and do good printing with old rollers.

Too Much for Us.—S. B. M., of Maryville, Missouri, writes: "I am anxious for your opinion whether it is possible to nickel-plate glass, wood, paper, and cardboard, especially cardboard. I want to make some experiments in this line and would be pleased if you can give me a brief description of the method of nickel-plating metals, together with a formula for making a nickel-plate solution." *Answer.*—We cannot give the information asked; it is a little out of our line. Electrotypers and nickel platers might be willing to give a good formula for making a nickel-plate solution. In any event we believe that S. B. M. will experience much uphill work with his projected experiments, knowing so little about the fundamental details of metal depositing.

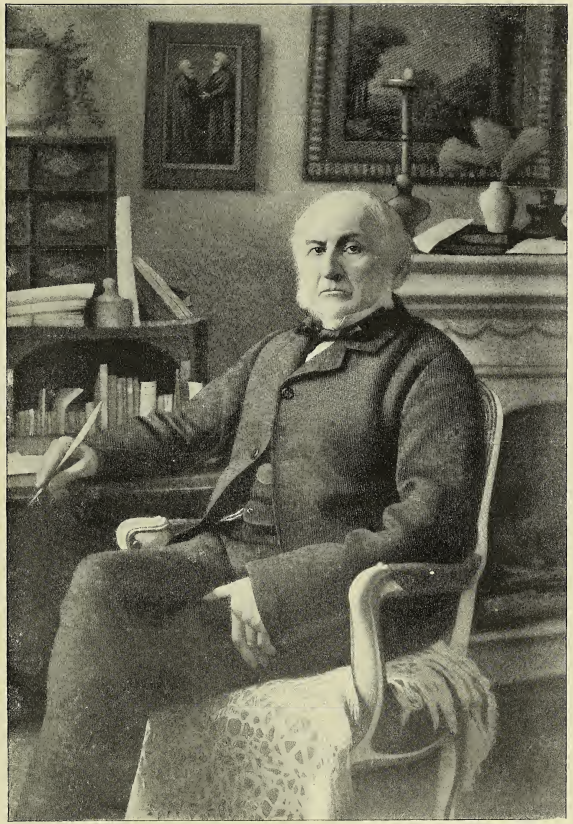
Blue Ink Does Not Give Satisfaction.—F. W. W., of Barrie, Ontario, says: "We have a poster blue which is a source of continual trouble, particularly on small work on platen presses. The difficulty is that the ink 'cakes,' and plate, rollers and type must be constantly washed in order to produce creditable work. The only reducing element used is coal oil, and the ink when so reduced is generally of a medium consistency." *Answer.*—Poster blue ink when so reduced is not intended for small or light work, except in the case of handbills with fairly large-faced type. A better quality of colored inks should be used on fine work. Coal oil is not a proper ink reducer, although its use in poster inks is not infrequent. Thin varnish, or a little boiled linseed oil, is preferable for reducing colored inks.

Has Trouble with Paper Splitting.—J. I. H., of Charlotte, North Carolina, writes: "I am a pressman on a Duplex printing perfecting press, and am having considerable trouble with the paper splitting as it comes from the cylinder. If I give the paper a good impression, why it splits, and then I have to raise it. The paper is dry, and I should think that dampening it would stop it at once—this I have suggested to the proprietor." *Answer.*—Wet the outside *ends of the roll* of paper before beginning to print. This should aid the sheet going through without splitting. The ends of paper done up in web form are very apt to become overdry, and they then shrink to a smaller diameter than the inside portion of the web. When this is treated to a fair quantity of water, with a large sponge, it again assumes a more liberal size and becomes tractable in its course through the press. See that the tension device is paying out the necessary length of paper to permit of a strong impression; if it is not, then adjust it so that it will do so. Dampening the ends of the paper and setting the right tension for the speed employed on your edition are the main points to be guarded to avoid splitting.

Overlays and Printed Specimens from Same Sent for Examination.—H. J. H., of Kalamazoo, Michigan, under date of December last, sent us three overlays and printed proofs from same, regarding which he says: "Please find inclosed specimens of half-tone work, with overlays, which I run on a 10 by 15 Gordon press. For overlaying, I use 80 pounds coated book, 40 pounds book and folio. The ink used was 'book,' with a little 'heading' ink mixed in. Please examine carefully as to make-ready, and answer in the pressroom department. I have marked the specimens one, two and three for your convenience and reference." *Answer.*—Your three specimens are really artistic, and the overlays from which you have produced so meritorious a result are well put together and fairly well harmonized, numbers two and three being exceptionably so in this regard. If the *strongest* portions of the overlay on number one had been made of the book paper instead of two folios, you would have had less labor and given greater strength to the foundation and bottom of the large cistern, also to the distant cistern. A folio, one inch wide, placed on the strong side of the front cistern, would have strengthened this and given to it a better conception of its immensity and also its symmetry, as these form the specialty of this picture. The vignetting, or "phantom" shading, on the outside edges of the specimens, is admirable in every way. A splendid use has been made of the coated paper in obtaining extreme delicacy and transparency on the fading tones, by skillfully scraping off the coating and paring down the paper to a thin degree.

Spaces Working Up in Type Forms.—A reader of The Inland Printer has sent us the following regarding this trouble: "In the January number of your journal, pages 465 and 468 (in my copy), I see spaces have raised up on your pressman. While I can set matter myself so that not a single type will come up on the press, I cannot hire anyone to do it. See inclosed sheet of Comptometer. (This is made up of a form of sixteen pages—matter about 2¾ by 4¾ inches.) It is a job run from type; and it is a sad commentary on the trade that the foreman had to set it up himself, doing so during overtime, in order to get it right. I made a 5,000 run of this form, just as you see it. It takes correct justification—that's all—the kind of spacing that I can explain to you only by this example: That if I owed you a dollar, you would want 100 cents, and not 99 or 101 cents to square the deal. This job is set to 17 ems pica—12 points—equal to 204 points. No line contains any more or less than 204 points of type. But I can't hire men that will space that way. I have to do this myself, at night, oftentimes to my disgust. But about the pulling up of spaces and leads on the press: I patch up the compositor's usual justification, when the trouble appears, by taking a strip of circus check (about six-ply) cardboard, lead high; wet one side with a sponge; open form and lay cardboard strip along edge of matter that pulls up; *wet side of card to type.* If very bad, use two or three card strips. Sure remedy. Circus check board is best, as it holds together enough to remove whole after job is off; whereas paper or cheap board will go to pieces. Wedding bristol, or good hard cardboard, don't do, as the surface is so hard that it don't act like the mortar on the bricks in a brick wall."

An Exception Taken to Our Opinion.—W. McN. Bros., of San Jose, California, propounded a question regarding underlaying and asked that we publish the question and our answer thereto. Both question and answer appeared in the January issue. Since then, exception has been taken to what we said in our answer, and we are even accused of being personal and evasive. No such intention or sentiment can enter this department; indeed the writer in charge of it is too deeply impressed with the duties its fulfillment entails to give place to either. Whatever appears under this heading is written solely for the benefit and welfare of inquirers after knowledge, and, particularly, the "neophyte at the printing business"; but in endeavoring to do this, let it be candidly stated right here, that we do not desire to be considered in any way qualified to "monopolize all the technical intelligence of the craft." To go back to the merit of the question of McN. Bros. and our answer thereto, we will be pleased to receive the opinions of pressmen either for or against the correctness of our reply. The correspondent for the McN. Bros., after indulging in a few mistaken personalities, rightfully indorses the very theory that is laid down in our answer to his question. He writes: "Permit us to again refer to it. From face to back, a half-tone cut is supposed to be



Engraved by Wm Sartain N York

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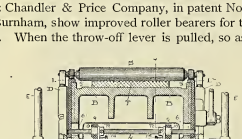
W. E. Gladstone

This portrait is reproduced from the original photograph taken in October, 1894, specially for the People's Bible History. Mr. Gladstone is here seen in his library, in the seclusion of which he has penned so many weighty documents of state, and the no less celebrated and important literary and theological manuscripts. We are indebted to Mr. Henry O. Shepard for permission to use this interesting illustration.

eleven-twelfths of an inch thick. It is supposed to be of uniform thickness, and mounted on an even block. In case it is not so mounted, however, is it not customary to first even up the cut by underlays until it is perfectly level? And if one part of the cut needs a little more impression than another part, is it not treated accordingly, from the back, until the desired effect—that of an even face—is produced? But mind you, now, the cut is not yet made ready; merely the preliminary work is done. That block is nearly one inch thick. Do you contend that a tissue paper shading on Miss Peachblow's face, but placed in the center of the *back* of the cut, can be X-rayed through it, or that a mole upon her lip can be chased away by an application to her back—by cutting away another piece of tissue paper where the lip ought to be on the *back* of that cut? Do not again mistake us: we would level a block from the back; we would make it ready, especially the fine shading, from the front." *Answer.*—Your conception of *underlaying* is theoretically correct, so is that of *overlaying*. We have not made so silly a comparison (regarding the use of tissue on the back of a thick block) as you have thought of sufficient importance to do in the case of the mole on Miss Peachblow's face. But there is a difference between a horse-chestnut and a chestnut horse, and when the writer for McN. Bros. has solved the actual extent of a tissue paper application, and *when* it should be placed *under* or *above*—for this is still an open question, only to be decided by demonstration with the printing plate itself—he will be better prepared to elucidate the question he has seen fit to intrust to us, and which we cordially, fraternally and promptly answered. We again commend to him a *careful study* of the little treatise on presswork in his possession, for there is a wide difference between underlaying and overlaying *in making ready* half-tones or other kinds of engraving: each has its relative importance, and must be harmonious in the make-up of the make-ready.*

C. G. LANIER, of the Lanier Printing Company, manufacturers of tin tags and similar specialties, has applied for a patent on a throw-off device for printers' rollers, which is effective in taking the rollers from contact with the form when distribution of ink is desired to be made more thorough. We hope to show the mechanism of the device in the patent reports in due course.

THE Chandler & Price Company, in patent No. 595,991, by F. A. Burnham, show improved roller bearers for their Gordon presses. When the throw-off lever is pulled, so as to turn the



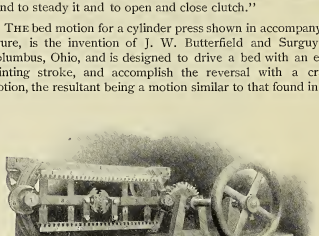
No. 595,991.

eccentric shaft C, this also operates a subsidiary shaft N, so that the roller bearers L L are raised, and prevent the form T from being inked while the impression is off. The bearers are also made adjustable for different sizes of roller ends.

A SYSTEM of duplicating cut overlays at small expense is the subject of patent No. 597,677, by J. Humphrey and B. F. Upham, of Boston. In an instance where several similar overlays are required, as in printing on half a dozen presses from duplicate plates, a reverse of the usual set of overlays is formed in paper and used as a mold, which, being placed in a hydraulic press and covered with a thin film of rubber, on compression yields a duplicate rubber overlay, which is vulcanized by heat to render it unyielding, and is then ready for the press. The system appears to be practical, provided the cost of making the duplicate rubber overlays proves to be less than cutting duplicates in paper.

PUTTING FORMS ON GORDON PRESSES.—A pressman writes: "I see A. P. Faling is worried about the inconvenience of putting forms into Gordons. He probably does the act with the press wide open. When I was a kid, twenty-five years ago, I found that quite tiresome myself, and I used to close the press up to about three inches between bed and platen, with rollers well up on the ink table and out of the way. Then taking the form in right hand, about the middle of chase, like carrying a book, I'd drop it down into the 'crack,' using left hand to steady it and to open and close clutch."

THE bed motion for a cylinder press shown in accompanying figure, is the invention of J. W. Butterfield and Surguy, of Columbus, Ohio, and is designed to drive a bed with an even printing stroke, and accomplish the reversal with a crank motion, the resultant being a motion similar to that found in the



Century and the Miehle presses, and also to that patented by R. M. Hoe in 1847. The Hoes never introduced the idea in their presses, and its practicability was first demonstrated by Robert Miehle, in one way, then by the Campbell Company in another way, and now by these inventors in a third way. In the model shown in the illustration, 1 is the rack-hanger, depending from the bed, 2 2 is a rack-frame, arranged to rise and fall about one inch, so that the pinion to may mesh alternately with the upper and lower racks. The pinion is shown at the end of the stroke, to illustrate the method of reversal, which is accomplished by means of a stud on the inner side of the pinion, which works through the shoes 6 6. The shoes are mounted on the ends of the bars 3 3, and are thrown alternately up and down, the segments 5 5 insuring their motion together. As a consequence, when the pinion arrives at the end of a rack it engages a stud and shoe, which engagement preserves the position of the pinion, and directs it into proper engagement with the other rack.

Patents 597,651 and 597,652, by J. F. McNutt, of Warren, Ohio, are assigned to the Harris Automatic Press Company, and have to do with improvements in the throw-off mechanism by the substitution of pneumatic for mechanical devices. The detail is too complicated to be of general interest.

PRINTING ON CELLULOID.—"S.," of Niagara Falls, New York, and M. W. Fisher, York, Pennsylvania, desire to know how to print on celluloid. The former desires to be answered by mail, but it is impossible to do this owing to the amount of work that would be entailed by it. If it were possible to arrange to answer all questions by mail, we would gladly do so, but this department would then be rendered unnecessary. Printing on celluloid is a specialty, and the prepared ink to do the work can be purchased of most ink houses. A writer in an English journal says: "This is well known to be a difficult process, by reason of the want of affinity for ink displayed by the material in question. A means of overcoming this has, however, just been patented on the Continent. The ink to be

* NOTE.—Attention is directed to an article on overlaying and underlaying cuts by C. H. Cochrane on another page of this issue.—EDITOR.

used on the job is previously treated with a solution of acetic-anhydric acid, which latter establishes a chemical union with the celluloid, and not only 'fixes' the ink firmly upon it, but also renders it impervious to all ordinary external influences." "A solution of acetic-anhydric acid" would seem to be a misnomer, as anhydric means without water. Possibly a strong acetic acid mixed with the ink in proper proportion would meet the case.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Wilson's Photographic Magazine (monthly), 50 cents a number. Edited by Edw. L. Wilson, 853 Broadway, New York City.

Anthony's Photographic Bulletin (monthly), $2 a year; 25 cents a number. E. & H. T. Anthony & Co., 591 Broadway, New York City.

American Process Review (monthly), $1 a year; 10 cents a number. Edited by George W. Gilson. Nesbitt Publishing Co., Ltd., Toronto, Canada.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Bound in cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

Process Worker and Photo-Mechanical Printer (monthly), 50 cents a year; 5 cents a number. Published by Scovill & Adams Co., 60 East Eleventh street, New York City.

Photo-American (monthly), $1 a year; 10 cents a copy. Edited by Edward W. Newcomb. Photo-American Publishing Company, 20 East Seventeenth street, New York City.

Photographic Times (monthly), $4 a year; 35 cents a number. Edited by Walter E. Woodbury. Photographic Times Publishing Association, 60 East Eleventh street, New York City.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. $2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. $3.

Photogram (monthly), 4s. 6d. or $1.10 per year; 3d. or 10 cents a number. Edited by H. S. Ward. The Photogram, Ltd., Farringdon road (close to Ludgate Circus), E. C., London, England.

Process Work and the Printer, monthly, $1.25; *Junior Photographer*, monthly, $1.50; *Practical Photographer*, monthly, $2.10. Percy Lund, Humphries & Co., Bradford, England, publishers.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. An advanced text-book on decorative art, being a sequel to "Lessons on Decorative Design," by the same author. Bound in cloth; 216 pages; 49 plates. $2.50.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work. The frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 149 pages. $2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver and printer who attempt color work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book and it is done in a thorough manner without scientific complexity. Fifty pages with color plates and diagrams. Bound in red cloth. 75 cents.

THE *American Photogram* has been received. It comprises the *Photogram* of London with an American annex and cover. The American section is edited by Mr. Frederick J. Harrison, former editor of *Anthony's Bulletin*, and one of the most vigorous writers of photographic literature. His many friends will join us in wishing him and the *American Photogram* all manner of success.

COLLODION DRY PLATES FOR HALF-TONES.—X. Y., Montreal, asks: "Could half-tone and linework negatives be obtained from collodion dry plates, by giving proper exposure?" *Answer.*—Certainly they could, and are sometimes so used. The trouble in drying them free from dust, and their insensitiveness, compared with wet plates, are part reasons why they are not more generally used.

HALF-TONES IN THE NEWSPAPERS.—In the reviews of newspaper changes and progress during the past year the *Fourth Estate* finds that in the mechanical department the important step forward was the printing of newspaper illustrations on the fast presses from half-tone plates. Many newspapers are using them in their Sunday editions, but the New York *Tribune* has been using half-tones daily, in its news columns even, for one year. As predicted in this department, this method of illustrating the daily newspaper is bound to supplant pen-and-ink drawing wherever the subject to be illustrated is one that can be photographed.

THE BLUE COLOR FILTER.—Mr. R. D. Gray showed me recently a blue color filter a portion of which had been shaded by a mat from the light. On removing the mat it could be easily seen that the light had bleached out the color while the portion protected by the mat retained its original blue. Mr. Gray says he has been unable to find a permanent aniline blue; that they will all fade by the action of either heat or light. This is a note of warning to keep the blue color filter in its box as much as possible, and away from heat.

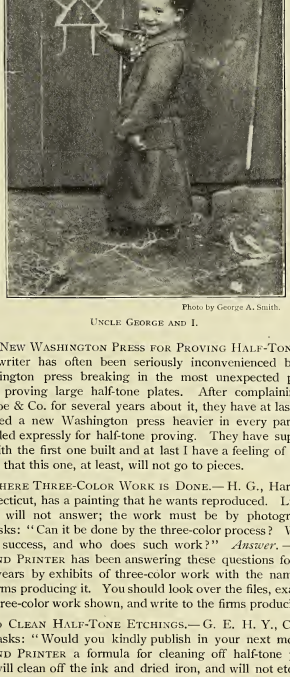


Photo by George A. Smith.

UNCLE GEORGE AND I.

A NEW WASHINGTON PRESS FOR PROVING HALF-TONES.—The writer has often been seriously inconvenienced by the Washington press breaking in the most unexpected places when proving large half-tone plates. After complaining to R. Hoe & Co. for several years about it, they have at last constructed a new Washington press heavier in every part and intended expressly for half-tone proving. They have supplied me with the first one built and at last I have a feeling of confidence that this one, at least, will not go to pieces.

WHERE THREE-COLOR WORK IS DONE.—H. G., Hartford, Connecticut, has a painting that he wants reproduced. Lithography will not answer; the work must be by photography, and asks: "Can it be done by the three-color process? Will it be a success, and who does such work?" *Answer.*—THE INLAND PRINTER has been answering these questions for several years by exhibits of three-color work with the names of the firms producing it. You should look over the files, examine the three-color work shown, and write to the firms producing it.

TO CLEAN HALF-TONE ETCHINGS.—G. E. H. Y., Cincinnati, asks: "Would you kindly publish in your next month's INLAND PRINTER a formula for cleaning off half-tone plates that will clean off the ink and dried iron, and will not etch the metal? Also a formula for a good enamel that will etch evenly and will not come off?" *Answer.*—To clean half-tone etchings after proving so as to prepare them for re-etching, benzine and

a soft rag is used. This is followed with alcohol to remove any grease that might remain after the benzine. As to the enamel formula, so many have been published in this department that you had better state which one you are using and what trouble you are having with it.

To Transfer from an Engraved Metal Plate to Stone.—E. C., Cleveland, Ohio, asks: "I wish to secure an ink with which I can transfer from an engraved metal plate—with uncoated paper—to stone or metal. Can you enlighten me how to brew, or where I can procure such an ink?" *Answer.*—If the transfer is to be made from an intaglio-engraved plate, one where the lines are sunken instead of being in relief, the trouble is less. From either an intaglio or relief plate the ink should be a lithographer's transfer ink, and the impression made on their starch-coated transfer paper, so that when the transfer is made to the stone or metal, by simply wetting the back of the transfer paper the starch dissolves and the ink is left entire on the stone or metal. You had better get a lithographer to do the work for you as it is not so easy as it would appear.

A New Style of Chalk Plate.—The Hoke Engraving Plate Company, St. Louis, Missouri, has in process of perfection a new style of chalk plate which will give an even stipple half-tone ground. All chalk is removed by scraping, except the film next the base plate. This film, which is about the thickness of paper, is porous, and a stereotype taken from an unengraved plate will print an even stipple half-tone ground. The film is comparatively hard and there is, practically, no dust in engraving. It is also possible to transfer a design upon the plate by the ordinary carbon paper. The method of producing lines or solid blacks is the same as in the ordinary chalk plate, but any gradation of shade from the half-tone downward may be produced by scraping away the composition with tools resembling in general shape the ordinary ink-eraser. The plate is well adapted for colorwork.

Aniline Dyes for Color Filters.—X. Y., Montreal, Canada writes: "In a previous answer, you mentioned *thio blue* as an aniline dye to make a solution for a color filter for the three-color process. My druggist cannot find out what it is nor where to get it; kindly tell me what firm I could buy it from, or give synonyms or substitutes for *thio blue*, if any." *Answer.*—After a series of experiments with anilines for nearly a year, I found most satisfactory those made by the Actien-Gesellschaft für Anilin-Fabrikation, of Berlin, Germany. The New York and Boston Dyewood Company, of 55 Beekman street, New York, are the sole agents for the United States, with branch houses at 106-108 Milk street, Boston, and 122-124 Arch street, Philadelphia. Professor Chandler told me it was this Berlin company that prepared for Doctor Vogel the azaline which he used to bathe dry plates and render them sensitive to red.

A Plea for Process Workers.—The paragraph "Photo-Engravers Should Learn to See," in this department for May, 1897, has brought out a lengthy comment by Mr. Thomas G. Lee in the *Process Photogram*, London, for February. He gives this reasonable explanation why the ordinary photo-engraver has no appreciation for or takes little interest in engraving a drawing having broken lines. He writes: "Has not the etcher been taught from the commencement that to get rotten lines is a sin? Does it require much comparison in his mind, therefore, to regard drawings in which rotten—gray, delicate, broken—lines occur as a bad drawing, and why should he tremble over a bad drawing that never can, according to his standard, give a good result? In time past," Mr. Lee continues, "they employed better men to make the original drawings, and their originals cost a high price to engrave." And he concludes that: "In the future, when work is not done at such a mad rush that men have no time to think; when photographers are intelligent and know their craft; when etchers are not machines, and when the majority of fine etchers, so called, have been born again; when men know the value of a good thing and pay to have it, and when the public are educated to see the difference between a thing that is beautiful and one that is debased, then, but not till then, the fault mentioned will cease to exist."

Chalk Plates for Portraits.—The manager of one of the chalk-plate manufacturing companies writes: "In your criticism of Thomas Owen's chalk-plate engraving you say 'the process is as well adapted to engraving mechanical designs as it is ill adapted for portrait engraving.' The chalk process has been used for years and successfully for portrait work, and the reason we write you is that we believe the item does not state what you intended, but the opposite." *Answer.*—I regret to be compelled to reply that when I wrote "ill adapted for portrait engraving," I put in a very mild way what might be written. The object of this department is to encourage illustration in every possible way, even with chalk plates, but at the same time the way must be pointed to improved methods and better work. The chalk-plate portrait is endured where the photo-engraved portrait cannot be had, and now the latter is being superseded by the half-tone portrait. The standard keeps on getting higher.

Mr. Joseph Pennell's Tribute to Process Work.—Charles Keene, the caricaturist of London *Punch*, lived in comparative obscurity, his work unnoticed but by the few. Since his death, however, it is generally recognized that he was the greatest English caricaturist since Hogarth. He did more than Hogarth, for he pictured to life the common people—of whom Lincoln said: "God loved, because he made so many of them." Some varied examples of Keene's drawing have just been published under the title "The Work of Charles Keene," with an introduction by Mr. Joseph Pennell, the artist and critic. Mr. Pennell tells how Keene's delicate drawings were "engraved all to pieces" by the wood engraver. He says: "It is a curious fact that Keene's unpublished drawings, executed in a style which he was compelled to give up because no wood engraver could do it justice, today can be reproduced mechanically better than the drawings he made for *Punch* and which were engraved on wood." There are few critics but will agree with Mr. Pennell that the decline of wood engraving and the rise of process was due to the fact that the latter was fittest to survive.

Artist, Engraver and Printer Should Work in Harmony.—Some artists strut through life under a delusion that they are made of superior clay to the process man. These artists would not condescend to ask the photo-engraver, for instance, why it is their drawings reproduce so flat in half-tone, laying the blame on the process, when it is generally due to the blue in their blacks. This is only a sample of the misunderstandings that could be overcome if the artist, the engraver, and the printer would come together and talk it over. Mr. Joseph Pennell states the whole truth in his vigorous way as follows: "The truth is, that in all the applied arts, and illustration is one of them, the artist who wishes a perfect reproduction or multiplication or adaptation of his design must attend to the technical requirements and limitations inevitably imposed upon him. The truly great illustrator will always be the man who, unmoved by fads, nor fearful of being the laughingstock of his contemporaries, goes his own way, working hand in hand with the engraver and the printer. If he neglects his fellow craftsmen he is bound to suffer." Engravers should quote these words of Mr. Pennell's when dealing with "toplofty" artists.

Relief Printing Versus Lithography for Three-Color Printing.—Whether it was better to print three-color pictures from half-tones in relief or by lithography has been a question which, as much as any other cause, has kept the three-color process from being more generally used. Color printing having been entirely in the hands of lithographers with tremendous plants established for that kind of printing, and skilled workmen, it was natural that they should endeavor

to make the new color process, with its tremendous possibilities, feed their presses. Mr. William Kurtz, the pioneer of three-color work, was wrecked on this point. He had solved the problem of making three-color blocks, but when he undertook to print from them he did not find either presses or printers to produce the printed product. His lithographic friends persuaded him that he could only print color from stone, and his enterprise ended in failure. A New York publisher has been endeavoring to bring out an album of photographic views of which he owns three-color negatives. After one year's experimenting in the printing of them, both by lithography and from relief plates, he has just shown me advance sheets of his book which prove beyond doubt that the true method of getting results from three-color blocks is on the typographic press. There is a crispness and purity of color in the relief-plate print that lithography cannot give. In these experiments it was found that the lithographer was obliged to print in two shades of blue to approach the effect obtained in one printing of blue on the typographic press. To those contemplating three-color printing, my advice would be to consider only typographic presses. Even though pressmen for such work may be hard to find, they can be trained in a short time.

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Fourth Estate, New York (weekly), $2 per year.

Newspaperdom, New York (weekly), $1 per year.

Country Editor, Columbia, Missouri (monthly), 50 cents.

Newspaper Maker, New York (weekly), $2 per year.

Nebraska Editor, Beaver City, Nebraska (monthly), $1 per year.

Advertiser and Publisher, New York (monthly), $1 per year.

National Printer-Journalist, Chicago (monthly), $2 per year.

Ohio Newspaper Maker, Mansfield, Ohio (monthly), 50 cents a year.

Michigan Bulletin, Eaton Rapids, Michigan (monthly), 50 cents per year.

Printers and Newspaper West, Kansas City, Missouri (monthly), 50 cents per year.

Michigan Press Association Bulletin, Eaton Rapids (monthly), 50 cents a year.

Massachusetts Editor (weekly), $1 a year, 10 cents a number. Henry G. Rowe & C. T. Fairfield, North Adams, Massachusetts.

Missouri Editor (monthly), $1 a year; 10 cents a number. Edited by Walter Williams. E. W. Stephens, Columbia, Missouri.

Kansas Newspaper World (monthly), $1 a year; 10 cents a number. Edited and published by Ewing Herbert, Hiawatha, Kansas.

The Journalist (weekly), $4 a year; 10 cents a number. Edited by Margherita Arlina Hamm, Times building, New York; 338 Rookery, Chicago.

THE *Rochelle Independent* is a new weekly at Rochelle, Illinois.

LEBANON, New Hampshire, has a bright, new local monthly, the *Lebanonian*.

THE Newburgh (N. Y.) *Journal* has increased its price to 2 cents a copy; $6 a year.

ATTENTION is directed to the change in the introductory paragraph of this department.

THE West Union (Iowa) *Gazette* published a profusely illustrated souvenir edition in January.

I HAVE received a "marked copy" of the *Express Gazette*, but am unable to find anything marked.

THE Galesburg (Ill.) *Republican-Register* completed its twenty-fifth year with the close of 1897.

THE *Electrical Review*, New York, has reduced the size of its pages and appears in a much more convenient form.

CHARLES PERRY TAYLOR is publisher of the Tacoma (Wash.) *Union Printer*, which is the official organ of Tacoma Typographical Union, No. 170, and Tacoma Allied Printing Trades Council, and made its first appearance in December. It is well gotten up and nicely printed.

NEWSPAPER business in Kansas is having a boom. The holiday advertising is reported never to have been so extensive.

S. S. PIERCE COMPANY, Boston, publish a bi-monthly, the *Epicure*. It is printed in blue ink and is a creditable piece of work.

THE Lewisburg (Ky.) *News*, a weekly, although having been in existence but a few months, boasts a circulation of 1,000.

NEVADA County (Cal.) newspaper publishers have adopted a uniform scale for minimum prices for all legal and mining advertising.

WITH the opening number of its fifteenth volume the Grand Island (Neb.) *Independent* issued a meritorious souvenir edition.

JUDGE ALBERT G. BOYNTON, for twenty-five years political editor of the Detroit *Free Press*, died January 9, at the age of sixty years.

FRANK L. DU PONT has purchased the plant of the *Courier*, Hico, Texas, and started a religious paper in connection with the other business.

THE *Paper World*, which for eighteen years has been published in the Connecticut Valley, has removed its publication office to New York.

THE initial number of the *Modern Mariner*, official organ of the Modern Mariners of America, has made its appearance at Marine City, Michigan.

THE Chicago *Upholstery Journal* entered upon its third volume with the January number. It is a neat publication with many fine illustrations.

THE Washington (Pa.) *Reporter* publishes a sworn statement of average circulation for 1897, which gives 2,885 for the daily and 1,374 for the thrice-a-week.

THE "Carriers' Greeting" of the Winona (Minn.) *Herald* was neat and appropriate in design. On the title-page were shown the faces of forty-four carrier boys.

THE post office department has issued a ruling which inhibits the use of the mails to any publication in which advertisements appear of what is known as "the missing letter puzzle."

THE *Roller Monthly* made its first appearance at Canton, Ohio, with the opening of the year. It succeeds the weekly *Roller*, which has closed a successful existence of nearly fifteen years.

JOHN ADAMS THAYER, who resigned from the position of business manager of the *Ladies' Home Journal* to accept a similar position with *Munsey's Magazine*, has resigned from the latter publication.

THE Dwight (Ill.) *Star and Herald* published a neat holiday edition. Editor Dustin adds to the line which states the object of his paper these words, "Also to pay debts and make an honest dollar for Dustin."

HENRY L. HAYWARD, for fifteen years editor of the Longmont (Colo.) *Ledger*, died on December 26. He was known for his strict sense of truth and justice, and his love for everything that tended to the upbuilding of human character.

THE Waterloo (Iowa) *Courier* published a unique "Annual Improvement Edition" in January. Good cuts of all new buildings erected in Waterloo during 1897 were printed, together with a tabulated list of improvements to real estate.

THE London *Star* celebrated the attainment of its tenth year with great eclat. Two pages of congratulations, including letters and cablegrams "from the ends of the earth," were published. The issue was very profusely and interestingly illustrated.

MAYOR QUINCY, of Boston, has ordered the publication of a weekly newspaper called the *City Record*, which will contain

all official records and reports. The heads of the various departments must contribute such matter as may be of official interest. It will not contain advertisements.

Afterthought is the title of a new society weekly at Washington, D. C. In the fourth number, Mr. E. A. Oldham, manager of the Associated Trade Press, who is a native of North Carolina, contributes some verses on Biltmore, entitled "The House that Vanderbilt."

ROSCOE R. BEAM, of Anthony, Kansas, has compiled a booklet entitled "The Homeseekers' Guide," giving "a few facts about a great State and a great county" (Harper county). The arguments are original and telling. The work was done by the *Bulletin*, Anthony, and reflects credit upon that paper.

A CELEBRATED scientist claims to have discovered the art of foretelling the sex of unborn children. His theory is that



CONVENTIONALIZED HOPS FOR TAILPIECE, BY A. JACKSON.

when the mother is fed on very rich food and lives high, the offspring will be a female. This probably accounts for so many boys in editors' families.—*Rockdale* (*Tex.*) *Reporter*.

THE Illinois legislature will probably pass a new revenue law, one feature of which is the publication of the assessment roll. A few members favor printing the list in pamphlet form, but if this is done it will be more expensive and will cost nearly as much to distribute the pamphlets as to have it published in the newspapers.

THE *Fruit Trade Journal*, New York, issued a colored supplement with its holiday number, depicting various varieties of fruit, designed, engraved and printed by the United States Printing Company, that was an exceptionally fine piece of work, Nature's colorings being counterfeited so neatly as to almost deceive the eye.

THE Spokane (Wash.) *Daily News* publishes at the head of its second page this frank confession: "This paper is not a member of the Associated Press; what telegraph it publishes will be via the grapevine' (and other papers). Its local news will be procured honestly, as far as possible; after that it will be taken from our neighbors."

A RECENT issue of *La Illustracion Sud-Americana*, Buenos Ayres, is the most creditable publication I have yet examined from that city. The presswork is particularly commendable. The average periodical from that great South American center demonstrates that the printers there are far behind their brothers of the craft in Uncle Sam's domain.

Boundary Creek Times, Greenwood, B. C. (one hundred miles from a railroad): While a railroad is not usually considered a necessary adjunct to the publishing of a newspaper, the man who conducts one in a town so isolated would be looked upon as working to a disadvantage. The news columns of the *Times* might be better filled if a railroad was near at hand, but the mechanical execution could be but little improved, and to the very absence of a railroad might be credited the fact that eleven of the sixteen (three-column) pages are advertising, mostly local. Nearly all of the ad. display is good. A smaller body letter should have been used for the ad. of Russell & Co. The fourth line of the Hamilton Powder Company's ad. was a difficult one to handle. A better way to set this and the two lines above would have been to break them up into two columns, after the manner of the matter below the rules, putting "manufacturers of," and the articles following, on one side, and the remainder of the matter on the other.

THE Conroe (Tex.) *Courier* has found a few unused sorts in the cap case. Here is the result: "The ☞ ☜ of our girls are small, tapering and beautifully shaped; their iiii are as brilliant as ****; they are without ‖ in this or any other ⅋; their frowns are like ††††; and their 12345678 excite !!!! of pleasure. Read this closely, do not ? its reliability, and try ⌐¬ the situation."

THE *State Journal* is making a strong bid for first place among the daily papers of Springfield, Illinois. It says: "The *State Journal* holds not only all the records for large and continuous publications of a daily and Sunday paper, but it claims to excel in quality, and in every other way, any newspaper ever produced in this city. All of its challenges go unquestioned and undenied."

THE news paper syndicate in the East which has been formed to control the Eastern output of news paper, is supposed to have left no loopholes for contracts outside its dictation. "Derb" in the *Paper Mill* wants to know, therefore, where Mr. K. B. Fullerton, of the Manufacturers Paper Company, is getting the paper from to supply the New York *World* with fifty tons per day?

Hide and Leather, of Chicago, in its Christmas edition publishes a "Christmas Greeting" in verse, the emblems of the season being done in colors. Mr. Adam Craig is the versifier and he closes his exordium with:

> "In life's duties, toils and troubles,
> Like a family bound together,
> Let us strive to help each other,
> That's the wish of *Hide and Leather*."

THE name of the *Massachusetts Editor*, North Adams, Massachusetts, has been changed to the *New England Editor*, to better denote the territory which the paper is designed especially to represent. It is now the official paper of the Massachusetts Press Association and the Suburban Press Association of New England, and will doubtless later be made the official paper of other, if indeed not all, the editorial associations of the six New England States.

THE *Democrat*, of Johnstown, Pennsylvania, celebrated New Year's by giving a dinner to the entire working force. The bill of fare was in the Josh Billings spelling, and pied at that. It was, of course, decidedly shoppy in character, the subjects assigned each speaker being with malice aforethought arranged to hit his pet aversion. Mr. Bailey finds such meetings a great assistance toward the harmony and good feeling in the office. May there be others.

THE "Midwinter Number" of the Los Angeles *Times* was printed on the new Hoe press, "Columbia II," mentioned in THE INLAND PRINTER for February, and consisted of eighty-eight four-column pages and cover, printed, folded, covered and wire-stitched at the rate of 24,000 copies per hour. The mechanical execution was excellent and approached a degree of perfection that a few years ago would have been believed beyond attainment at such a speed.

HARTLAND (N. B.) *Advertiser:* The quality of paper used is against a good appearance. Your margins are the reverse of the accepted rule—there should be less at the top and in the backs, and more at the bottom and on the outer edges. The make-up and presswork are good. A few of the ads. are creditable, but most of them have a common fault—the display lines too nearly of a size. Take the first ad. in the paper—"A pleasant winter" and "Now is the time to buy fur goods"

should have been larger and the balance smaller. A neat border would have been a valuable addition. Study the ads. in THE INLAND PRINTER, or send 5 or 10 cents to some of the publishers whose ads. are commended in this department, for copies of their papers, and adapt some of the ideas to your requirements.

THE *Bulletin*, Philadelphia, issues a card, on one side of which is the representation of a newspaper clipping, giving some news-stand sales of Philadelphia dailies. The *Bulletin* heads the list with 1,155, its nearest competitor having 660. On Christmas day the *Bulletin* made 1,500 newsboys' hearts (and incidentally other parts of their anatomy) glad by supplying them with a sumptuous dinner. Among other things consumed were 200 turkeys, 60 gallons of cranberry sauce, 4,000 pieces of pie, and a half ton each of cake and candy.

SEVERAL additional ads. have been received from Angus G. Wall, of the Illinois *State Journal*, mention of whose work was made in THE INLAND PRINTER for January. The five specimens submitted are all well balanced and show good judgment in the selection of type and border, and the portions to be displayed. In the ad. of W. B. Miller & Son, I should have brought out "scroll saw" and "turning lathe" a little, if nothing more than to run them in in caps of the body type used; but this is not a serious fault, even if it can be termed a fault at all.

THE Riverside (Cal.) *Daily Press* issued a New Year's number that deserves more than passing comment. It depicts Riverside County in all its grandeur, and so far differs little from the many publications of like character continually making their appearance from various localities. In the clearness of its illustrations, however, and in its excellent presswork and typography it rivals the best and is excelled by few. The cover is appropriate in design and faultless in execution. The regular issues of the *Daily Press* and the *Press and Horticulturist* (the weekly edition) are each creditable and show a healthy array of advertising.

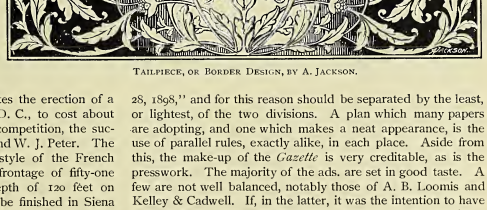
PONTIAC (Mich.) *Post:* A new dress always gives a paper a clean look, but the *Post* has other commendable features that make its new dress very becoming. The grading of the items of correspondence from twenty-four towns, well-balanced ads., and good presswork, are some of these. One more lead on either side of the rules, both above and below the headings on correspondence, would be better. Some of the rules between the ads. under "Business Locals" are evidently old, as they show but faintly, if at all. These ads. should either be graded, or the "For Rents," "For Sales," etc., kept together. The *Post* has added a column to each of its eight pages and is a very creditable paper, the ad. display deserving particular mention.

THE Evening Star Company contemplates the erection of a model newspaper office in Washington, D. C., to cost about $300,000, and has obtained the plans by competition, the successful architects being William J. Marsh and W. J. Peter. The building will be of white marble in the style of the French Renaissance, seven stories high, with a frontage of fifty-one feet on Pennsylvania avenue, and a depth of 120 feet on Eleventh street. The counting-room will be finished in Siena marble, mahogany and bronze. The editorial and composing rooms will occupy the upper part of the building. The entire structure is to be absolutely fireproof, will have an independent steel frame from the base to the top, is to be heated by steam and lighted with electricity and gas. Where possible, electricity is to be employed as the motive power, and the building will have its own motors and dynamos. Every convenience known in the equipment of a modern newspaper office will be made use of. In every instance preference will be given home products and local labor. Each branch of the work will be let under a separate contract, and the construction will be under the direct supervision of the architects, and a clerk of the work, who will look after the interests of the owners.

IN THE INLAND PRINTER for December mention was made of the Maryville (Mo.) *Tribune*, and its offer of $5 for a better weekly. In making its offer the *Tribune* said: "We will accept your opinion and judgment as to the merits of any paper claiming the $5." Mr. Ewing Herbert, publisher of the *Brown County World*, Hiawatha, Kansas, writes: "The boast of the Maryville *Tribune* has just come to my notice. Under separate cover I mail you ordinary numbers of the *Brown County World*, and I trust to your fair judgment to award me the $5 offered by the *Tribune* for a paper superior to it." I have requested the publishers of the *Tribune* to send me additional copies of their paper, as those examined in November have been mislaid, but they have failed to reach me in time for a decision in this number.

An interesting war has come to an interesting end. Fourteen department stores of Denver combined in an effort to force the newspapers to make a reduction of twenty per cent in their advertising rates. The newspapers combined and raised their rates thirteen per cent. The newspapers could get along without the department stores, but the department stores could not get along without the newspapers, and as a result advertising costs more in Denver and the newspapers are paying larger dividends. The papers fought the boycott on the ground that to yield to such a demand would be to admit that the stores controlled the policies of the press, and the fight resolved itself into a struggle to determine whether the press would be free or subject to the influence of money. The people took an unexpected interest in the struggle and the combine was glad to capitulate on even humiliating terms.

CARSON CITY (Mich.) *Gazette:* The two rules at the head of your paper should be transposed. A very few papers put the heavy rule first, and there seems to be no valid reason for so doing. The title and date would naturally be read together, thus: "Carson City Gazette, Carson City, Michigan, January



TAILPIECE, OR BORDER DESIGN, BY A. JACKSON.

28, 1898," and for this reason should be separated by the least, or lightest, of the two divisions. A plan which many papers are adopting, and one which makes a neat appearance, is the use of parallel rules, exactly alike, in each place. Aside from this, the make-up of the *Gazette* is very creditable, as is the presswork. The majority of the ads. are set in good taste. A few are not well balanced, notably those of A. B. Loomis and Kelley & Cadwell. If, in the latter, it was the intention to have the two lines, "Now is the time" and "To get bargains," read in conjunction, they should have been set larger, and the balance of the ad., with the exception of "Groceries," which could have been given secondary display, all small.

THE Walton (N. Y.) *Reporter* begins the year 1898 with 5,000 subscribers—a gain of 400 in the year. The *Reporter* says: "This gain has not been made in a single week or month, but has been a steady growth. The *Reporter* has gone

on the theory that the people take a local newspaper for local news. It has not attempted to enter the field of the city paper, but it has presented the county and home news more fully than any other paper. Beginning with its own town it has reached out until now it covers four counties. It has a correspondent at nearly every post office of any importance in Delaware County and in the parts of five other counties adjoining. It aims to publish the news fresh and accurate." The *Reporter* is literally "filled" with news. Twenty-one columns of genuine news in a paper of forty-eight columns is an excellent showing for a weekly paper in a town of 3,000 people. There is no attempt at elaboration in the ad. composition, but everything about the paper shows careful and thoughtful attention to all details of make-up and presswork. The *Reporter's* words again point to the cornerstone of success—news.



CALDWELL (Tex.) *News-Chronicle:* The ads. in your paper are exceptionally well displayed. In very few cases are more than two faces of type used in one ad., and good judgment is shown in the selection of both size and style of display. Reproduced herewith is the ad. of E. G. & J. W. Jenkins, which demonstrates this, and also shows a neat way to set a list of articles and a long signature. The designing of Womble & McArthur's ad. is good, and, although quite elaborate, consumed but little time in composition. You have an excellent showing of news and should have a good subscription list, and be able to secure more advertising. The correspondence would look much better if graded, with the date in a separate line.

THE Christmas issue of the Rockford (Ill.) *Register-Gazette*, mention of which was made in THE INLAND PRINTER for February, was a success, as the letter below, from Mr. Edgar E. Bartlett, the business manager, sets forth:

> The front-page design was recently gotten up by a local photographer, as a private advertisement, in the shape of a large picture, about 6 by 8 feet. The idea occurred to us that this would make a splendid front page for a baby edition, and we had it reduced for a cut and used it in the manner you have seen. There are 1,386 faces on the front page of the paper, all, or at least nearly all, residents of the city. It was our intention to have given a more elaborate treatment to the interior pages, but owing to the lateness of the season we found that many of the advertisers of baby foods, and so forth, had exhausted their appropriations, and consequently declined to take the space with us we had fully expected they would. However, the general result was quite satisfactory, and we could have easily filled thirty-six pages instead of twenty-eight. We made no charge whatever for the cuts, these features being used as a means for interesting holiday advertisers in the issue, of which we printed 10,000 copies, and afterward 400 more to meet additional demands.

Those who contemplate getting out an edition of this nature should notice Mr. Bartlett's reference to the lateness of the season. It is not too early to make preparations, even now.

CARDBOARD SPACES.—In these days of the point system there is less need than formerly for the use of cardboard for justification. Until all fonts are cast point-set, however, there is still a necessity for something more than the spaces supplied by the type founder in all sizes above 12-point. Brass spaces, a recent idea, overcome this difficulty very nicely, but the great majority of offices still rely upon the old method. A great saving of time and annoyance would be had if the paper cutter was utilized to supply cardboard spaces. Take a hundred or two pieces of scrap, cut into strips the width of a lead, and then slice off two hundred 18-point hair spaces, two hundred 24-point, and so on to the end of the list. In fifteen minutes you have enough of all sizes to last a year and have saved three or four hours of bother with a pair of scissors. These can be made of two thicknesses—cardboard and heavy paper. Use a colored card and white paper and they will be easily distinguished. Many offices have purchased type from one foundry and quads and spaces from another, and have trouble with one or the other falling out. A cardboard placed after such lines will in a great measure obviate this. Have a supply cut on the machine and no time will be lost.

SEVERAL copies of the *Evening Post*, of Lincoln, Nebraska, have been received, showing the work of Harry H. Gearhart, a young man of twenty-two years, who is ad. man on that paper. He has worked his way to the position he now holds. His work shows originality and has attracted considerable attention locally. Among the ads. shown is one of the Keystone Cash Grocery, occupying a page, which shows thoughtful designing. Its chief fault—and one, in fact, which nearly all the large ads. possess—is the use of rule and ornaments that are too black, and short pieces of what is apparently wood rule to fill in blank space. In nearly every instance the ads. would look better if the ornamentation was omitted. A few places where this could have been done to advantage are after the word "see" and on either side of "now" in the ad. above mentioned, and on either side of "overcoats" and also of "suits" in the ad. of "The Globe." Single or parallel rules should have been used in place of the heavy ones in the latter ad. A single line of the border on "The Hub" would have been an improvement. These ads. all appear in the issue of January 14, but the same line of suggestion could be applied to the larger ads. in the other issues.

Saturday Globe, Oskaloosa, Iowa: Your paper could be improved by giving attention to a few details. Where a headline is run across two or more columns, do not let the column



THE EDITOR'S SON.
Drawn by W. Kofroth, Latrobe, Pennsylvania.

rule come above the first line of the article. The variety of brass dashes used are a disfigurement. They should be all alike—the one above "Harper's Weekly," in the issue of January 22, would be my choice. In this issue I also notice an improvement over that used in previous numbers in the dash used after the head, "Remarks and Recapitulations"—a still further improvement would be the substitution of an 8-em piece of plain rule. The brass rules, with a 3-em face, which you are using at the foot of plate columns to keep the plate on,

also mar the appearance of your paper. Take a few old ad. rules, plane the face down about a sixteenth of an inch, and they will answer the purpose and will not show up. Perhaps the rules you are using would do if treated in the same manner. These points do not prevent the *Globe* from being a creditable paper—it is far above the average in appearance. It has an unusual supply of local news and correspondence, which is carefully made up. The ad. display shows taste and originality. A few of the ads. could be improved by the use of slightly smaller body type. In the issue of December 25, two good ideas were interestingly presented. The business men answer the question, "What can be done for Oskaloosa's general prosperity in 1898?" and several communications from clergymen are printed in response to the query, "Shall we do away with Santa Claus?"

SPRING VALLEY (Wis.) *Sun:* The greatest fault with your paper is too little attention to detail. The cards in your "Business Directory" vary from five-eighths to one and one-eighth inches. Are these all meant to be one inch? In some instances a single rule is used, in others a turned rule, and again a double rule—these should be all alike: single rules. You have a good supply of news items and correspondence and they deserve careful grading. "Correspondence" and "Gossip at Home" heads are attractive—the latter should be repeated on eighth page. If "Business News" was set in the same manner it would be an improvement. Ad. display shows taste. Canning Brothers is your best. "S. J. Fox & Sons" should have been larger to balance the ad. The three ads. in this column need rules between—the border is not enough. I wish to call your attention to one or two points in your rate card:

DISPLAY ADVERTISEMENTS.

Per inch, single column, each insertion, 7½ cents.
Per inch, double column, each insertion, 15 cents.
To stand by the month, 10 per cent off.
To stand by the year, 20 per cent off.
Space can be bought by the year and used "as wanted" at less than above rates.

Cards, one inch, per year	$2.00
Cards, two inches, per year	4 00
Cards, three inches, per year	6.00

A 3-inch ad. one year, at 7½ cents, with twenty per cent off, would be $9.46. A 3-inch "card" one year, $6. Is not this a distinction without a difference (except in price)? I think you make a mistake to offer space "as wanted" at a lower rate, as most advertisers will "want" to use extra space at the same time of year—usually in the month of December or in the spring.

Written for THE INLAND PRINTER.

THE ELECTRIC MOTOR IN THE PRINT SHOP.

BY THOMAS ROCHE.

THE electric motor has taken its place among the paraphernalia of the print shop, and is as secure in its position as is the typesetting machine, or the press itself. Perhaps there is no force which has been applied in so many forms of useful energy, about which the general public is so ignorant, as electricity. The first general application of electricity to the printing industry was in the stereotype foundry, where it has created such an improvement that electro-stereotyping has become separated almost entirely from plain-cast stereotyping, and has loomed up as an individual and distinct industry, generally known as electrotyping—thanks to the Anglo-Saxon love of brevity. But in the print shop itself, where the actual printing is done, electricity has many advantages which make it a superior and desirable motive power, for, by the pressure of a finger, machinery may be set in motion or its movements stopped, dispensing entirely with the trouble caused by coal or heat, ashes or dirt, and with very little attendance at the point of generation.

It is estimated that there are in the United States 500,000 electric motors employed in several hundred different industries. In foundries the ladles and slags are lifted, carried and lowered by electric cranes, and in some large printing offices there is attached to every press in the place an electric motor, so that, when in operation, each press consumes only the amount of energy required to drive it. These motors are practically a part of the press.

A few general remarks on the construction, location most desirable, and care of the electric motor may be of interest.

A dynamo consists of an armature revolving in a magnetic field, which generates the electric current or energy, and a dynamo when supplied with current from an external source becomes a motor, turning the electric energy into mechanical energy.

There is a great variety of field and armature connections used for motors, of which are the series, shunt, and various kinds of compound. The series motor is especially suitable for use in cases where a very high starting torque is required, in order to obtain rapid acceleration under load; the most familiar instance of this will, perhaps, be found in street railway work. Torque may be defined as the reaction of the current in the armature or moving parts against the magnetic lines of force in the field magnets, or stationary parts.

Shunt motors are especially useful for machines which require a constant speed, and where the load is nearly always uniform.

The location of the motor, if detached from the press, should be in a dry place unexposed to flying particles of combustible material, and insulated upon a wooden foundation. It is very important, and it will add much to the life of a motor, to start it gradually, letting it take up fully the amount of current turned on in the first contact of the rheostat before turning to the next contact, and it must be remembered that to throw on a full load suddenly will but add an item to your repair bills.

Right here it may be said that it is very desirable in offices where no electrician is employed, that the pressman study the connections of his machine, so that if, from any cause, a wire should become disconnected, he would know just where it belonged and replace it, thus avoiding the delay of sending for an outside man.

If at any time the motor may be found to heat excessively, it may be owing to a short-circuited armature coil. Stop the machine, and allow it to cool, then run for a few minutes without load, and stop, when the defective coil will be found to be much hotter than the rest. Mark the coil, take out armature and repair. If, however, the heating is even, the load may be excessive and should be reduced, but sometimes this heating effect may be due to eddy currents in the core of the armature, resulting from fault of the design.

Sparking at the commutator may be due to overload, which cause cannot be remedied except by reducing the load. If it is due to the improper position of the brushes, move the rocker arm to one side or the other until sparking ceases. If copper brushes (tangential) are used, they may be unevenly spaced around commutator; each set of brushes should have the same relative position with regard to the respective pole tips, and should be diametrically opposite each other. Sparking is at times caused by an uneven commutator, in which case it should be smoothed with sandpaper (never emery) or turned down in a lathe. A broken connection at armature leads will produce flashing at each revolution, and one bar will show burn extending nearly across it. The loose wire should be secured, or, if broken, the commutator bars may be connected together with a drop of solder or a piece of wire as a temporary repair. As soon as possibly convenient a new coil should be put in.

A *slight* sparking at the brushes is not detrimental. A little lubricant of some kind is a great help to keep the surface of the commutator smooth. Take a small piece of cloth and just dampen it with a light engine or dynamo oil, or vaseline, and lightly press to the surface while the machine is running, taking great pains not to get on too much, as this would create a short circuit. It may be added that there are a number of

compounds manufactured for this purpose, which answer very well indeed. But whatever is used as a lubricant on the commutator, should be used very sparingly—just enough to do the work, and no more—remembering always that the best results can be obtained from any machine where extreme cleanliness is observed.

In conclusion, the writer desires to express his acknowledgment of gratitude to Mr. W. P. Payne, chief engineer and electrician of the L. Candee Company, New Haven, Connecticut, to whose liberality and unselfishness much of the information in this article is due.

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty street, Springfield, Ohio.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Typographische Jahrbucher (monthly). Julius Maser, Leipsic.

L'Imprimerie (weekly), 12 fr. a year. Rue du Faubourg-Poissonniere, 34, Paris.

The Printing World (monthly), 8s. a year. Edited by George W. Jones, 35 St. Bride street, London, E. C.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

British and Colonial Printer and Stationer (weekly). Edited by W. John Stonhill, 58 Shoe lane, London, E. C., England.

Deutscher Buch-und Steindrucker (monthly), 6m. per year, 60 pf. a number. Ernst Morgenstern, Dennewitzstr. 19, Berlin W. 57, Germany.

PRINTER'S ART.—A text-book and book of specimens for printers' use, by A. A. Stewart, Salem, Mass. 113 pages, 6 by 8 inches; oblong. $1.

La Revista Tipographica (bi-monthly), $1.50 a year, 25 cents a number. Eduardo M. Vargas & Co., 2a deGuerrero, 19, Irapuato. Gto., Mexico.

British Printer (bi-monthly), 6s. a year; foreign subscriptions, 7s. 6d. Raithby, Lawrence & Co., Ltd., DeMontfort Press, Queen street, Leicester, England.

Printer and Bookmaker (monthly), $1 a year, 10 cents a number. Edited by J. Clyde Oswald. Howard Lockwood & Co., 143 Bleecker street, New York City.

Printers' Register (monthly), 4s. a year for fine-paper copies; 2s. 6d. for thin paper; single copies, 5d. and 3d. 4 Bouverie street, Fleet street, E. C., London, England.

MAGNA CHARTA BOND ADS.—The complete set of 148 designs submitted in the advertisement competition of the Riverside Paper Company, in book form. 160 pages, 9 by 12 inches. 50 cents.

British Art Printer and Lithographer (bi-monthly), 6s. a year; foreign, 7s. 6d. Edited at 37 Essex street, Strand, London, E. C. Eddington & Cadbury, The Victoria Press, Swindon, England.

NINETY IDEAS ON ADVERTISEMENT COMPOSITION is a pamphlet of 96 pages, containing 90 specimens submitted in an advertisement competition conducted by THE INLAND PRINTER. 25 cents.

DESIGNS AND SUGGESTIONS FOR JOBWORK.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

BOOK OF DESIGNS FROM TYPE.—By Ed S. Ralph. One of the most practical specimen books ever put into the hands of printers. 52 pages, 8½ by 11½ inches; printed on the finest enameled book paper, handmade deckle-edge cover, with outer covering of transparent parchment. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. $1.10.

THE INLAND PRINTER SPECIMEN EXCHANGE.

The interest manifested in The Inland Printer Specimen Exchange shows conclusively that the printers are fully alive to the necessity of thorough systematic study. The expectations of those who are already enrolled as members of this exchange will be fully realized. Never has such an opportunity been offered as now for a very comprehensive and practical study by analysis.

To get the fullest benefit from the specimens, members should be very systematic in their study. The department "Notes on Job Composition" should be consulted as each parcel of criticised specimens is examined. Read thoroughly all that is said relative to each set of specimens. The samples are arranged conveniently, each set in a separate envelope, and marked with name and address of sender, together with the date of THE INLAND PRINTER containing criticism thereon. Every printer and patron of the department should be enrolled as a member of the exchange. It has been decided that for the time being no charge will be made for this service, other than the express charges on the case, which must be paid by the member receiving it.

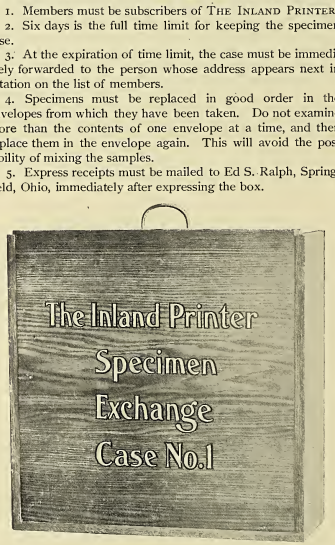
The membership is not limited. Anyone can join—proprietor, journeyman or apprentice. High-grade specimens will be collected and placed in these cases, in addition to those criticised each month in the department "Notes on Job Composition." It is the determination to make this new feature of such value that none can afford to be without it. It would be impossible for any one person to collect such a variety of specimens as is now ready for these cases. They represent the work turned out by printers in nearly every State and Territory in the Union.

This is not a money-making scheme in any sense. It is from pure unselfish motives that it has been inaugurated by THE INLAND PRINTER—from a wholesome desire to educate the printer and uplift the art.

In all enterprises of this character it is necessary to have a few rules for the government of members. These rules have been made simple, few in number, and will be easily kept by all.

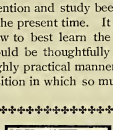
RULES GOVERNING INLAND PRINTER SPECIMEN EXCHANGE.

1. Members must be subscribers of THE INLAND PRINTER.
2. Six days is the full time limit for keeping the specimen case.
3. At the expiration of time limit, the case must be immediately forwarded to the person whose address appears next in rotation on the list of members.
4. Specimens must be replaced in good order in the envelopes from which they have been taken. Do not examine more than the contents of one envelope at a time, and then replace them in the envelope again. This will avoid the possibility of mixing the samples.
5. Express receipts must be mailed to Ed S. Ralph, Springfield, Ohio, immediately after expressing the box.



6. Care and cleanliness must be observed in handling the specimens, so that they will be kept in good condition.
7. At the time of sending express receipt, an account of the condition of specimens must accompany the receipt.
8. Members must send six specimens of their work every three months for the purpose of replenishing depleted cases.
9. Members must pay the express charges on the case.
10. Members who become better workmen, and whose specimens have a value, will be placed on the list where no rates are charged.
11. Violation of any of the foregoing rules will terminate the membership.

ADVERTISEMENT COMPOSITION.—The subject of advertisement composition is unusually interesting. Never has so much attention and study been given this branch of display work as at the present time. It is an interesting and profitable study. How to best learn the important lessons is a question which should be thoughtfully considered and worked out in a thoroughly practical manner. There is no branch of display composition in which so much latitude is allowed the printer as in


Ow Cobwebs
can be kept off type. Told and illustrated every month in the magazine that helps advertisers use printers' ink profitably.
Only $2 a year, 20 cts. a number
THE INLAND PRINTER
212 Monroe Street.....Chicago

advertisements. The compositor cannot give too much thought to the copy. He should read it very carefully and studiously, keeping in mind the space to be filled. One very important thing is not to crowd them. Give them plenty of white space. Make few display lines, but force them out. Forceful display is all-important. It is not the largest lines of type that appear to best advantage, but those which are intelligently placed. White space has much to do with this. Care should be taken to do the work in such a manner that the ads. will attract the eye of the reader and tempt him to read them. People have become accustomed to read only that which they think will interest them or is to their advantage. Shrewd advertisers base most of their calculations on this vital point. The body type employed for reading matter portions of advertisements should be clear and legible. Do not use body type so large that it will eat up all the space and crowd the display. A contrast is very essential. Do not employ many faces of type—not more than three at the utmost—and be cautious to have them thoroughly harmonious. Be particular in balance, finish and correct whiting out as you would were you setting a cover or title-page for a book. Borders figure to a large extent in this class of work, and when they are used as much white space should be allowed between the border and type as possible. This plan aids very materially in forcing the matter out. Be cautious of ornamentation and extra-condensed type. Many ads. have been ruined by these two things. Space forbids a lengthy treatise, and only the essential points have been touched upon, relying upon the reader's intelligence and thoughtful study to supply that which is missing. There are many good ad. men today, but there is room for as many more, and good paying situations await those who can aid the ad. writer to successfully carry out his designs. We show herewith a portion of a series of ads. written by Mr. Edward L. Burchard and set by Mr. W. H. Schaeffer, of THE INLAND PRINTER. These two gentlemen worked together, hand in hand. The results of their united efforts speak volumes and afford a good opportunity to the studiously inclined printer. We also show an ad. by Mr. W. S. Taylor, of the Philadelphia *Inquirer*. On Mr. Taylor's ad., which is for single column, the white space is given at each side and top and bottom. This is a good idea. It is impossible to hide an ad. like this. We have one criticism to make on this ad. More prominence should have been accorded their motto: "Don't trust to luck. Use the *Inquirer*."

MARTIN & WÜRZBURG, Grand Rapids, Michigan, send the following good suggestion to type founders: "A foot rule with inches on one side and picas on the other, made of light, thin material—aluminum, for instance—would be a very handy thing for a job compositor."

CHARLES M. KREBS, Galion, Ohio.—Your blotter is neat and attractive, voicing the theme thereof.

R. F. AVESON, Salt Lake City, Utah.—Your advertisements are well displayed, and neat and attractive.

THE *Gazette*, Hackettstown, New Jersey.—Your blotter is neat and attractive. It should prove a trade-getter.

CLARKE & KEACH, New London, Connecticut.—Your New Year's announcement is neat, attractive and up to date.

M. BOLAND, Waupun, Wisconsin.—Your two envelope corners are especially neat and tasty. The heading of the Fair is also good.

A. R. HOPKINS, Stockton, California.—The specimens of your office stationery are neat, well balanced and correctly whited out.

O. C. HANSELL, Caldwell, Texas.—Your work is all neat, well balanced, and up to date. The advertisement of E. G. & J. W. Jenkins is excellent.

ART. W. GILCHRIST, Chanute, Kansas.—Your memo. heading is good. On the deposit check it would be better to employ a parallel rule underneath the line "Enter Each Check Separately."

JAMES T. WHITEHURST, Troy, New York.—Both of your bill-heads are very good indeed. The words "Bought of" on the Wanamaker & Brown heading are too large. They should be at least two sizes smaller.

E. J. BARNEY, Berlin, Massachusetts.—Your work is all up to date and in many instances artistic. Your color schemes are harmonious. All the specimens in your large and varied assortment bear impress of painstaking care.

Patent Medicine
SURE CURE
For all symptoms of decay in your advertising, take
℞ DOSE
1 year's subscription to *"THE INLAND PRINTER,"* to be had for $2.00, at 212 Monroe St., Chicago.
AN UNFAILING SPECIFIC

W. B. CHEW, Xenia, Ohio.—Your January blotter is excellently well done. We think the scroll ornaments above and below the line "We Want Your Work" could have been omitted and not impaired the appearance of the job.

JOHN W. SCOTT, Columbia, South Carolina.—Your advertisement is very good as to plan, but a trifle weak in display. To improve it set "Lumber and Grain" in two lines, and the word "Merchants" in another line, using larger type.

HART & ZUGELDER, Rochester, New York, have issued a very handy and attractive memoranda book and a two-year calendar, advertising their business as rollermakers. The book contains much useful information and is gotten up in good style.

THE OATMAN PRINTING COMPANY, Massillon, Ohio.—With the exception of the title-page in the booklet of the Massillon Building & Loan Company, your specimens are excellent. The cover of this job and all other pages in it are good. The stationery work is neat and tasty.

JOHN H. MATTHEWS, Philadelphia, Pennsylvania.—The only defect on the cover for the catalogue of Sunday School

and Church Supplies is that the American Baptist Publication Society line is too weak. This is an excellent design, as is also the cover for the American Baptist Year Book.

TIMES PUBLISHING COMPANY, Sheboygan, Wisconsin.—Your specimens are neat and attractive. The ornamentation below "Bought of" in connection with script type is not in good form. No ornamentation in conjunction with script should be employed in such cases. Otherwise this is a very good heading.

ASA P. BROOKS, Sauk Center, Minnesota.—The Beet Sugar pamphlet cover is very attractive and shows excellent taste as to the harmonious combination of ink and paper. The patent-leather design is all right, with one exception. At the bottom, where you have the three spear ornaments, had you cut three small beets it would have been better.



WILL A. KESTLER, Los Angeles, California.—The bill-head of Michal Itschke, Brothers & Co. is good as to design, balance and finish. The label of Robert Kern & Co. would be better if no attempt had been made at shading. The small ornaments in gilt after the word "of" should have been omitted. Otherwise this is a very creditable job.

M. E. CROMER & Co., Shadyside, Michigan.—The plan of the Y. P. S. C. E. prospectus is good, but the type is too uniform as to size. Too much prominence is accorded the name of the town. The heading of the L. Perrigo Company would be excellent had the small type in the firm name been lined up properly with large initials. The card of H. S. Case is very good.

WOOD B. PEMBERTON, Columbia, Missouri.—Your specimens are excellent. They evidence considerable originality. You should be careful to get perfect joints on your rule. The curves on the programme of the Baptist Young People's Society are not in good proportion, and the joints are anything but perfect. This is the only criticism which we can conscientiously make upon your work.

JOHN TEMPERLEY, Newton Center, Massachusetts.—Your letter-head is very good. The card is faulty, being "spread out" too much. Something on the order of the card of Frost & Darnell would be much better. This card is very neat. Your balance is not good. We would advise you to secure some of the printing used by other firms of printers and get some of their ideas on this subject.

G. L. EDWARDS, Steelton, Pennsylvania.—Your script headings are very good. The ruled effect on the heading of J. H. Roop is good. Your envelope corners are neat. The plan of the first page of the commencement programme is excellent. The script employed thereon is not suitable for designs of this character. An old style letter or some good text would have made this a very artistic piece of composition.

J. H. LIVINGSTON, Bennington, Vermont.—The Walbridge ad. is neat and correctly displayed as to composition. But that top display line, "A Short Horse is Soon Curried," is surely in the wrong ad. Save that phrase and work it in on an ad. for the next hardware man or saddler who advertises currycombs, etc. The ad. referred to is for parlor lamps and club skates. We would like to rewrite that ad., but space forbids.

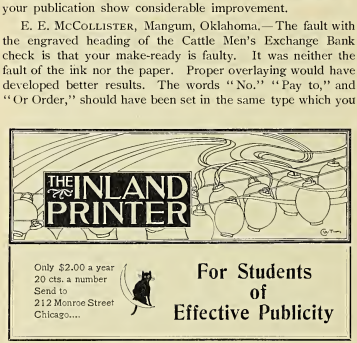
LYTTON ALLEY, Nashville, Tennessee.—Your work shows the result of persistent study. The samples now before us are the best that have yet been sent by you. On the heading of Brown & Brooks the only criticism which we have to make is to move the line "Bought of" down one lead. All the specimens are excellent. The presswork is good. We are pleased to learn that this department has helped you in your work.

G. T. RAMSEY, Hartland, Wisconsin.—Your letter-head is by far the best specimen. The wrapper for Crescent Baking Powder is good, but you should take more pains in the joining of your rule. Your January calendar would have been better had you made no attempt at shading. The headings of Bayer Brothers and William Moran present a very neat and tasty appearance. The card of the Consolidated Tea Company is quite artistic.

T. L. TURNER, Martin, Tennessee.—We think you should have received $20 for the pamphlet of the Rodger Drug Company, instead of $15. The card of Gray Brothers is well balanced and good as to plan. To improve this job, set "East and West Side" in nonpareil De Vinne, and the words "Martin, Tennessee," in 12-point Jenson, placing each in the center underneath the main line. As it now appears, the line is too long. Your headings are both good.

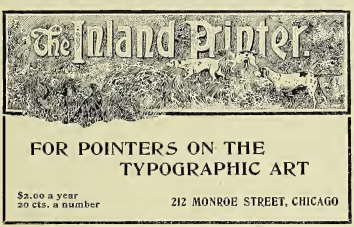
STARNAMAN BROTHERS, Berlin, Ontario.—We are truly gratified to note the vast improvement in your work. It is neat, attractive and well displayed. The words "Dealer in," in the George W. Hicks heading, are too large. Nonpareil De Vinne or lining gothic would be about right. The line "Foreign and Colonial Postage Stamps" would be more harmonious if set in 18-point De Vinne. The advertisements in your publication show considerable improvement.

E. E. MCCOLLISTER, Mangum, Oklahoma.—The fault with the engraved heading of the Cattle Men's Exchange Bank check is that your make-ready is faulty. It was neither the fault of the ink nor the paper. Proper overlaying would have developed better results. The words "No." "Pay to," and "Or Order," should have been set in the same type which you employed for the date line. The names on the bank headings are too large. You should use a smaller size of the same font, or employ caps and small caps of 6-point lining gothic. Otherwise this job is all right. On the bank statement the names on the second page are too prominent. No more prominence should have been accorded these than the reading matter. The bank is not advertising its president or cashier, but its business. The type on the third page is too large, and gives the page a crowded appearance. The fancy dash on the fourth page is too large. Do not use curved lines. They add neither to the appearance nor the profits. Never employ such large



type on stationery work as you did on the heading of H. C. Ricks. By all means join The Inland Printer Specimen Exchange. New ideas are what you want, and you will get them in this manner. We believe that you are capable of doing much better work than you are doing now. The specimens in this exchange embrace everything in the stationery line.

F. L. Flack, Dennison, Iowa.—Your ads. make an excellent showing. Some of them are especially fine. We notice in two of your ads. a couple of points on which, we think, unnecessary time was expended. The curved line in the Brown ad. did not help its effect. Curves should not be employed on advertisements as they usually cause trouble. The line of border at the side of the panel containing the words "Hit 'Em Again" would have been better had it been set straight, instead of on the slant. It would also have taken less time. The ornament in this panel was useless. In the display line "Sime Bros.," the two large capitals at each end would have looked much better if lined at the bottom instead of at the top. The ad. of the Palace Bakery is faulty. The word "Bread" should have been set in 18-point gothic caps. "Ice Cream and Confectionery" should have had the same treatment indicated above.



Roy V. Fyles, Mandan, North Dakota.—The letter-head of the North Dakota Millers' Association would have been very good had you omitted the strips of border underlining the firm name, also the stars in the panel. The heavy ornaments on the envelope of the Mannhaven Mercantile & Transportation Company detract too much from the display. This would have been a very good job had these ornaments been omitted. The same is also true of the ornamentation on their statement. We see you have a strong tendency to over-ornamentation in your work. White space is more desirable than useless ornamentation. This is your weak point, and it is evidenced in nearly every job. In stationery work the firm name is the most important thing, with the business a close second. The C. G. Conyne heading has the above fault. It would have been much better had you placed the name above the word "Jeweler," using larger type for the name and much smaller type for the word "Jeweler."

W. S. Osborn, Eustis, Florida.—The small brochures and booklets are your best specimens. The first page of the pamphlet for the Public Schools, Lake County, Florida, is too crowded, caused by the use of too much border and rule. Your work as a whole is very creditable indeed, but you are weak on your stationery work. It has a ragged appearance. This is especially true of the headings of W. M. Girardeau, J. O. Brock and G. W. Taylor. This plan which you have of forcing a display to the right-hand side of the heading causes it to have a lopsided appearance. This is a bad plan. Good balance and whiting out are impossible on these lines. The heading of T. J. Westbrook is excellent. We would advise you to work more toward simplified effects. Never sacrifice harmony, balance and correct whiting out for the sake of oddity. When satisfactory results have been obtained from advertising, to criticise it would be folly. Results are what we are all after. Your advertising matter is attractive and we are not surprised that you should get good returns from it.

G. H. Woodworth, Wetona, Pennsylvania.—Your presswork is much better than your composition. Your best specimen is the heading of William McKay. The fancy type is hardly suitable and is inharmonious in connection with your other fonts. We notice that you employ a character "&" in such sentences as "Books and Novelties." In cases like this it should always be spelled out. The J. D. Tracy heading would be greatly improved if Mr. Tracy's name had been set in capitals of the same font as "Books and Novelties by Mail." The William McKay heading should have had the same treatment as above. Your samples would hardly do to submit in competition with those of more pretentious concerns. We think you have done fairly well, considering your equipment. On your envelope too much prominence is given to the name of the town. It would pay you to join The Inland Printer Specimen Exchange. The education which you would thus gain would be worth many times its small cost.

Morrill Brothers, Fulton, New York.—The work of your apprentice, Mr. F. S. Randall, is excellently well done. His work contains considerable originality. The balance is first-rate and the whiting out very good indeed. The bill-head of Robert H. Nostrand was a very difficult job to handle, owing to the vast amount of matter. This job is faulty. It is too crowded. To relieve it of its crowded appearance move the "M" line over to the right and set the matter now in panel form at each end, in one panel about the same width as it is now. Place a 2-point parallel rule around the panel. Take the line "Carriage Painting—the Best Place for Such Work in Queens County. Satisfaction Guaranteed," and construct same in a small panel at the right-hand side or place it in two lines in the upper left-hand corner. Then properly white out the job. We would advise that this job be reset on these lines. It will prove a good educator. "In Account With," on the Rose Valley Creamery Co's heading, is too prominent, as much so as the date line. It should always be accorded less prominence.



De Witt C. Owen, Port Byron, Illinois.—The Ney calendars are both excellent. It was by no means a desecration of Old Glory to have it appear on one of the calendars. The only thought which could come to any fair-minded citizen would be that the user of this emblem was a patriotic citizen. Both calendars are harmonious as to treatment. The only criticism which could possibly be made on the calendar of "The Summer Girl" is that "Hardware" and "Port Byron" would have been better in black.

A. S. Werremeyer, St. Louis, Missouri.—Strive more after simplicity in your work. Do not employ bent rules, as they eat up the profits, and we presume that you have found out that they cause much trouble. The plan of your envelope

is good. This is your best specimen of display work. We would advise you to send specimens frequently and send but one or two at a time. This is the way to get real benefit from this department. It is impossible to review large parcels of specimens and mention each one separately.

L. F. Fenchter, Peoria, Illinois.—The cover of the Bankers' Association booklet is neat and attractive, but we cannot say as much for the title-page. More prominence should have been given to "Local Program and Directory" and less to the name of the association. The second page of the Luthy & Co. booklet is excellent. Some of the inside pages are very artistic, but there are others on which you have employed curved rules and set the borders in fantastic shapes, which could have been made just as effective in a more simplified way. Your work, as a whole, is very creditable indeed, and we point out these little defects in order that you may remedy them.

Robert R. Miller, Murray, Kentucky.—The curved line on the heading of Thomas W. Patterson did not add to the appearance of this job. The name on the J. D. Rowlett heading is too large. It is not a good plan to employ such large type on stationery work. Confine yourself to smaller sizes of type. Do not make your panels so large. They would appear to better advantage if constructed about one-half the present size. The statement of J. D. Rowlett is excellent, also the letter-head of Bishop & Hendrick. Your ads. are all neat and well displayed.



George A. Lord & Son, Painesville, Ohio.—On the card of W. L. Baker & Son the name of the town is too prominent; also "Wholesale Dealers." More prominence should be accorded "Apples and Onions." Too much prominence is given to the word "Association" on the card of the Painesville Poultry and Pet Stock Association. This word is really of less importance than the name of the Association. Your letter-head is the best specimen. A more condensed type would be better for "Job Printers and Stationers." Your envelope is very good indeed.

Melvin Z. Remsburgh, Oceanside, California.—Your stationery headings are neat and attractive, but we do not approve the plan of underscoring your lines with border, evidenced on the bill-head of The Blade Printing Co. To improve this heading, place the word "Printing" immediately in the center, underneath the firm name, and take out the wreath ornaments. Construct the matter at the right-hand side of the heading on the same plan employed for wording at the left-hand side and move the two main lines to the direct center. The first page of the folder for the Y. P. S. C. E. is very good.

Charles S. Dillon, Hot Springs, South Dakota.—Taken as a whole your work is neat and attractive. It is fully up to the standard. We have criticism to make on one job only. The heading of Goossen Roller Mills presents a ragged appearance. The panel in the upper right-hand corner should have been set in one paragraph, on the square plan. You could have employed 6-point lining gothic caps for this purpose. The heavy ornamentation should have been worked in a light color or tint. The name of the mill could be printed in some more suitable ink than red. For instance, had you employed a light green for the tint the name of the mill would present a very artistic appearance if printed in dark olive-green.

George N. Tuesley, North Yakima, Washington.—The circular of August Hammel is especially neat. This is the best plan to pursue on your stationery work. The heading of the First National Bank is also neat. We would not advise the use of diagonal panels as they take up too much time. On the S. C. Henton heading more prominence should have been accorded the name than the occupation. The Crowder & Lemman heading is on the right plan. It is neat and well balanced. The type for the date line on the Shott Shoe Company statement is very hard to read. It is not at all suitable for the purpose. The check of George S. Hough is neat and in good form. The perpetual calendar is quite a novelty. The work is well done. To get the best results from this department you should send fewer samples and send them oftener. It is impossible in our limited space to criticise more than three or four specimens at one time. We hope you will take advantage of this department whenever convenient, and assure you that you will derive much more benefit therefrom by sending fewer specimens.



Ad. by W. S. Taylor, Philadelphia *Inquirer*.

W. A. Francis, Salem, Virginia.—The improvement on the blotter is noticeable, but we do not think you should have employed a border around the panels on account of the heavy effect. A light rule would have been better. It is not a good plan to employ border in conjunction with type where it detracts from the display. Do not use border around an initial letter. It takes time and mars the clear-cut appearance which should characterize this class of work. In the J. A. Thomason ad. you should have placed the words "Your Money" underneath the words "Hold Onto"; then, in smaller type, at the right of these two lines, placed the words "Until You See Our Bargains." No border should have been employed in this connection. This ad., with this slight alteration, is all that one could desire. You have the right idea as to display in advertisements. The catalogue for the Salem Nursery is quite good. It is proper to give prominence to the clause employed for the trade-mark. Be careful and do not use too many faces of type on any one job. With your patience and perseverance surely you are bound to succeed in display work. We would advise you by all means to become a member of The Inland Printer Specimen Exchange. You will get ideas from it which you cannot obtain in any other way. Do not send more than one or two specimens for criticism. You will find that it will be more satisfactory.

J. T. Windell, Johnstown, Pennsylvania.—If the employes of the *Daily Democrat* did not enjoy the banquet given in their honor by Editor Bailey, the menu must have been wrong font indeed. Your work as a whole shows considerable originality as to composition. Your color schemes, however, are faulty. Strive more after the art colors and do not rely upon the shades of ink as they are received from the inkmakers. Get a few primary colors, some white and magnesia, and try mixing your own tints and colors. You will find this highly educational. Do not use ornaments to balance a job. The envelope of Beiter & Rosenbaum has this fault. Take out the Jenson ornaments and move the bottom section over to the center underneath "Boots and Shoes."

..The King of Italic Letters..

On the three following pages we display specimens of all sizes of the Jenson Italic Series, a very worthy complement to the ever popular Jenson Old Style.

JENSON ITALIC SERIES

NOW COMPLETE IN TWELVE SIZES

"A thing of beauty is a joy forever;
Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and
quiet breathing."

American Type Founders Co.

....LEADER OF TYPE FASHIONS....

JENSON ITALIC SERIES

72 POINT 4 A 5 a $17 00

Financial Enterprise
DENOUNCE

42 POINT 4 A 6 a $7 25

Rendering Favorable Decisions
SENIOR COUNSEL

18 POINT 10 A 25 a $4 00

Romantic Adventures Portrayed
SHOWING PICTURES
1234567890

12 POINT 18 A 40 a $3 25

Landscape Viewed from Observation Coach
SCENES DELIGHT TOURIST
1234567890

30 POINT 5 A 10 a $5 00

Grand Scheme for Realizing Large Profits
PURCHASE GOLD BRICKS

48 POINT 4 A 5 a $7 75

Economic Question Argued
JUDGES DECIDE

For sale at all Branches of the
AMERICAN TYPE FOUNDERS COMPANY

JENSON ITALIC SERIES

60 POINT 4 A 5 a $12 25

Convention Nominates ENTHUSIASM

36 POINT 4 A 8 a $5 50

Dishonest Speculator Refused Advice MARKETS CHANGING

10 POINT 20 A 45 a $3 00

SPARKLING AND BRIGHT

Sparkling and bright in liquid light
Does the wine our goblets gleam in;
With hue as red as the rosy bed
Which a bee would choose to dream in.
Then fill to-night, with hearts as light,
To loves as gay and fleeting
As bubbles that swim on the beaker's brim
And break on the lips while meeting.

8 POINT 20 A 50 a $2 75

COME, SEND ROUND THE WINE

Come, send round the wine, and leave points of belief
To simpleton sages and reasoning fools;
This moment's a flower too fair and brief
To be withered and stained by the dust of the schools.
Your glass may be purple, and mine may be blue,
But while they are filled from the same bright bowl,
The fool who would quarrel for difference of hue
Deserves not the comfort they shed o'er the soul.

24 POINT 6 A 15 a $4 50

Peculiar Business Methods Hastened Complete Failure INJUDICIOUS ADVERTISERS

54 POINT 4 A 5 a $10 25

Constituents Discouraged MISREPRESENT

For sale at all Branches of the
AMERICAN TYPE FOUNDERS COMPANY

"The beautiful rests on the foundations of the useful."

The Jenson Italic Series

which is no less useful than it is beautiful, the various sizes of which have been shown on the three preceding pages, are kept in stock and offered for sale at the following Branches and Agencies of the

AMERICAN TYPE FOUNDERS COMPANY

Leader of Type Fashions

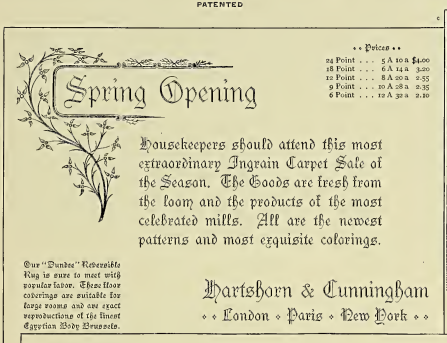
BOSTON	*BUFFALO*	*CHICAGO*	*DENVER*
NEW YORK	*PITTSBURGH*	*ST. LOUIS*	*SAN FRANCISCO*
PHILADELPHIA	*CLEVELAND*	*MINNEAPOLIS*	*LOS ANGELES*
BALTIMORE	*CINCINNATI*	*KANSAS CITY*	*PORTLAND, ORE.*

SELLING AGENCIES

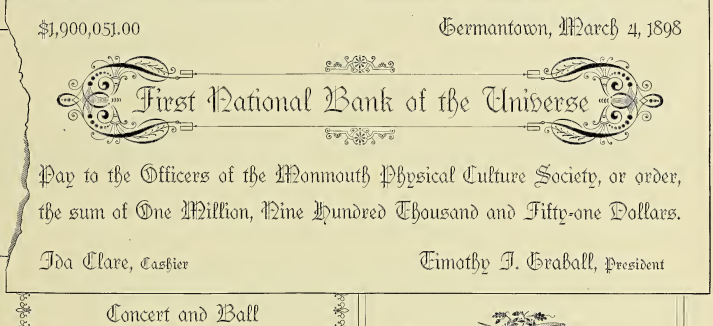
ATLANTA, GA.: Dodson Printers' Supply Company
DALLAS, TEXAS: The Scarff & O'Connor Company
TORONTO, CANADA: Toronto Type Foundry Company, Ltd.
LONDON, ENGLAND: M. P. McCoy, Phoenix Place, Mount Pleasant, London, W. C.
MELBOURNE, SYDNEY and ADELAIDE, AUSTRALIA: Alex. Cowan & Sons, Limited

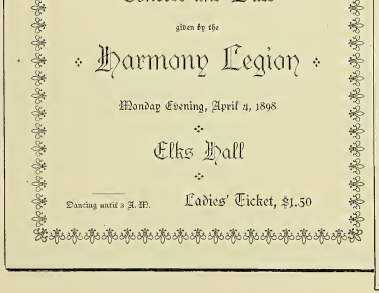
Circular Black—A Dainty Design....
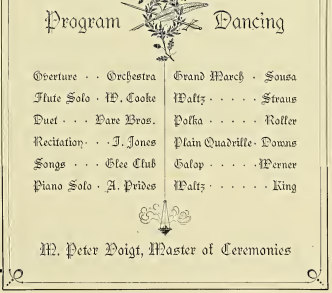
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Sold at all Branches of the American Type Founders Company

MR. GEORGE D. PERKINS

VICKSBURG

HENRY B. SILVERSMITH

IOWA AGENT
SOUTHERN MARBLE WORKS
20-36 ROENTGEN ST.
NEW ORLEANS

368 CHEROKEE BLG.
BURLINGTON

BRANDON SERIES

PATENT PENDING

10A 12-POINT BRANDON NO. 4 $1.50

KLONDIKE GOLD 2

12A 12-POINT BRANDON NO. 3 $1.50

CURE DIPSOMANIA 50

16A 12-POINT BRANDON NO. 2 $1.50

REMARKABLE MEDICINE 64

16A 12-POINT BRANDON NO. 1 $1.50

MINER'S THIRST RELIEVED $38

16A. $1.00 6-POINT BRANDON NO. 3 Figures, extra, 25c.

MORTAL DIGGING FOR HAPPINESS 92

20A. $1.00 6-POINT BRANDON NO. 2 Figures, extra, 25c.

FIERCE CHASE AFTER ALURING RAINBOW 75

22A. $1.00 6-POINT BRANDON NO. 1 No Figures

IDIODIC SPENDING OF POUNDS TO CATCH SHILLINGS

20A 6-POINT BRANDON GOTHIC NO. 2 $1.00

YUKON NAVIGATORS NOT THE ONLY MODERN FOOLS 16

24A 6-POINT BRANDON GOTHIC NO. 1 $1.00

NUMEROUS SPECIMENS OF THIS GENUS ON EXHIBITION 46

LARGER SIZES OF BRANDON IN PREPARATION

HHHHHHHHHHHHHHH

PUSHER & CO.

ARTISTIC TYPOGRAPHY

205 GETTHERE LANE

DETROIT, _____ 189

STANDARD LINE TYPE

INLAND TYPE FOUNDRY

MAKERS OF BRANDON SERIES

217-219 PINE STREET SAINT LOUIS, _____ 189

MISS CHARLOTTE ROSEFIELD

2439 LEXINGTON AVENUE

MRS. WILLIAM BURGESS LEFTWITCH

WEDNESDAYS SIXTY-THREE FOREST PLACE

Tell Text Series.

4 A 10 a — 36 Point Tell Text — $6 25

Cast from Copper-Mixed Metal

12 A 40 a — 6 Point Tell Text — $2 50

On february the 10th, 1898, the Metropolitan Opera House, Corner Potomac and Conococheague Streets, will be opened by Spielman Brothers as a first-class Theatre in every respect, and patrons can rest assured that the best companies traveling can be seen at the Opera House any time after the date mentioned above. For the first three nights the admission will be free in order to let the public know that we have the best talent as well as the finest theatre in town. We invite one and all to take advantage of the free admission tickets.

10 A 30 a — 10 Point Tell Text — $3 00

William Shakespeare, the great dramatic poet, not of England only, but of the world, was born at Stratford on the Avon, in the county of Warwick, April 23rd, 1564. Of his early life, of his education, of his personal appearance, manners

5 A 12 a — 24 Point Tell Text — $4 75

Improved Commercial Conditions Discouraged Explorers Returning

3 A 6 a — 60 Point Tell Text — $9 60

Printers Machinery

5 A 15 a — 18 Point Tell Text — $3 60

Northwestern Life Insurance Associations Coal Merchants are Complaining Terribly

8 A 25 a — 12 Point Tell Text — $3 00

Commencing May 15th, 1898, Excursions will run from Chicago to Milwaukee every Wednesday and Saturday night. Tickets can be purchased at the River front Office.

12 A 40 a — 8 Point Tell Text — $3 00

The name of William Carton will ever be held in grateful remembrance by the world of letters for he it was who introduced the art of printing into England. He was born in the county of Kent in the year 1413, and at the age of fifteen was put as an apprentice to a merchant of London. In consideration of his integrity and good behavior

3 A 6 a — 48 Point Tell Text — $7 25

Useful Attractive Letter

MANUFACTURED BY BARNHART BROS. & SPINDLER. CHICAGO, ILL.

FOR SALE BY GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; MINNESOTA TYPE FOUNDRY CO., ST. PAUL; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA.

15 A 25 a 12 Point Luxor $3 25

ABOUT ADVERTISERS.

WE are a commercial nation; everybody accuses us of it, so it is probably true. We are pushing and striving every day of every year to get a little further ahead in business than we were the day before. Getting ahead in business means offering something better than anybody else offers, or making something for a lower price. All of this makes conditions of life better for all of us. It makes our dollars bigger and standard of living higher. If

20 A 30 a 10 Point Luxor $3 00

JAMES THOMSON.

James Thomson, the author of "The Seasons," was the son of a Scotch clergyman, and was born in the year 1700. After completing his academic education at the University of Edinburgh, he entered upon the study of divinity; but a paraphrase of one of the psalms having been given, by the professor of divinity, to the class, Thomson's exercise was in so poetical and figurative a style as to astonish all who heard it. This incident made him resolve to quit divinity for poetry, and.

1234567890

Manufactured by
BARNHART BROS. & SPINDLER,
CHICAGO, ILLINOIS, U. S. A.

Kept in stock and for sale by
Great Western Type Foundry, Kansas City, Mo.
St. Louis Printers Supply Co., St. Louis, Mo.
Great Western Type Foundry, Omaha, Neb.
Minnesota Type Foundry Co., St. Paul, Minn.

LUXOR SERIES.

Cut by Barnhart Bros. & Spindler.

25 A 40 a 6 Point Luxor $2 50

TOOLS AND USAGES OF THE EARLY PRINTERS.

The first process in the practice of typography--the cutting of punches and making of moulds, demanded a degree or skill in the handling of tools and of experience in the working of metal rarely found in any man who undertook to learn the art of printing. They were never regarded as proper branches of the printer's trade, but were, from the beginning, set aside as kinds of work which could be properly done by the goldsmith only. Jenson.

1234567890

20 A 30 a 8 Point Luxor $2 50

BOOK-MAKERS OF THE MIDDLE AGES.

From the sixth to the thirteenth century, the ecclesiastics of the Roman Catholic church held all the keys of scholastic knowledge. They wrote the books, kept the libraries, and taught the schools. During this period there was no literature worthy of the name that was not in the dead language Latin, and but little of any kind that did not treat of theology. A liberal ed-



12 A 18 a 14 Point Luxor $3 50

AD WRITING.

IT is astonishing how many people believe they can write ads. They have no particular reason for thinking so, but it looks easy and it looks profitable. The majority of people do not realize that advertising is a business by itself, and that it has to be learned like any other business. It is, undoubtedly, the most complex

LUXOR SERIES.

4A 6a 48 Point Luxor $9 20

Good Sheet Music

5A 8a 36 Point Luxor $6 45

LUXOR Series is a very dura ble job and advertising letter. It is bold and at tractive.

10A 15a 18 Point Luxor $4 00

SUGGESTIONS. If a cat is howling or meowing round your back yard at dead of night disturbing your sweet slumber, also that of

8A 12a 24 Point Luxor $5 00

YOUR NEXT door neighbor, don't get up and bump your nose in the dark or

4A 5a 60 Point Luxor $11 00

Expert Artists

Manufactured by
BARNHART BROS. & SPINDLER,
CHICAGO, ILLINOIS, U. S. A.

MENU AND MARSHALL ITALIC.



C. E. KING, PRESIDENT. D. K. TICE, VICE-PRES.
GRASON BEACHLEY, SEC. AND TREAS.

THE GRAND CHAINLESS BICYCLE COMPANY

MANUFACTURERS OF THE

GRAND CHAINLESS BICYCLES

AND SOLE MANUFACTURERS OF THE FAMOUS

"ARLINGTON"

OR

TANDEM WHEELS.

AGENTS:
ARNO BICYCLE CO.,
NEW YORK.

AGENTS:
HUGO BICYCLE CO.,
PHILADELPHIA.

FACTORY AND GENERAL OFFICES
CHICAGO, ILLINOIS.

SIZES AND PRICES.

6 Point Menu No. 1	40 A	$1 40
6 Point Menu No. 2	40 A	$1 60
6 Point Menu No. 3	40 A	$1 75
8 Point Menu No. 4	30 A	$1 75
10 Point Menu No. 5	24 A	$1 75
12 Point Menu No 6	20 A	$2 00
12 Point Menu No. 7	20 A	$2 25

THE DISCOVERY OF PRINTING.

It is not a little singular that the history of printing, that art which commemorates all other inventions, and which hands down to posterity every important event, is so enveloped in mystery that the ablest minds in Europe have had long and acrimonious disputations respecting the question to what place and to what person the invention is rightfully due. There is not space here to give even an outline of these controversies; we can merely give the result. The two cities which claim the discovery are Haarlem or Haerlem, a city of North Holland, and Mentz, in Germany on the Rhine. The dispute, however, as Mr. Timperley properly observes, has turned rather on words than facts, arising from the different definitions of the word printing. If the honor is to be awarded from the discovery of the principle, it is

25 A 150 a 6 Point Marshall Italic $4 90

WILLIAM CAXTON

The name of William Caxton will ever be held in grateful remembrance by the world of letters, for he it was who introduced the art of printing into England. He was born in the county of Kent in the year 1413, and at the age of fifteen was put as an apprentice to a merchant of London. In consideration of his integrity and good behavior, his master bequeathed him a small sum of money as a capital with which to trade. He was soon chosen by the Mercer's Company to be their agent in Holland and Flanders, in which countries he spent about twenty years. While there, the new invention of the art of printing was every-

20 A 125 a 8 Point Marshall Italic $5 00

IMAGE PRINTS OF THE FIFTEENTH CENTURY.

One of the purposes to which early printing was applied was the manufacture of engraved and colored pictures of sacred personages. These pictures, or image prints, as they are called by bibliographers, were made of many sizes; some of them are but little larger than the palm of the hand, others are of the size of a half sheet of foolscap. In a few prints there are peculiarities of texture which have provoked the thought

20 A 100 a 10 Point Marshall Italic $5 25

MANUFACTURED BY BARNHART BROS. & SPINDLER, CHICAGO, ILL.
FOR SALE BY MINNESOTA TYPE FOUNDRY CO., ST. PAUL; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA.



THE LADY OF THE LAKE.

Half-tone by
ELECTRIC CITY ENGRAVING CO.,
507 Washington street,
Buffalo, N. Y.



CARICATURE OF THE EMPEROR OF AUSTRIA.
By C. Léandre.

POSTER LORE, AND THE NEWER MOVEMENT.

CONDUCTED BY PERCIVAL POLLARD.

All specimens submitted for criticism, and all correspondence on this head, should be addressed personally to the writer, in care of this office. Designs intended for reproduction must be mailed flat, or properly protected by tube if rolled.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Art Student (monthly), $1 a year; 10 cents a number. Edited by Ernest Knaufft, 132 West Twenty-third street, New York City.

Modern Art (quarterly), $2 a year; 50 cents a number. Edited by J. M. Bowles. L. Prang & Co., 286 Roxbury street, Boston, Massachusetts.

FOR Massenet's opera, "Manon," a poster by Chatinière, reproduced here, has been shown in Paris.

For a firm of gold beaters, of Hartford, Mr. W. M. Stone, of that place, has designed a poster that is now reproduced here.

THE volume on "The Belgian Poster," by A. D. de Beaumont, long heralded, is now published. An extensive review of it is reserved until later, but it is necessary now to say that "L'Affiche Belze," with its additional album of designs, is a most interesting and valuable work. A series of essays, more than a hundred reproductions of posters, and twenty-eight portraits of artists, are shown. The author is to be highly congratulated. The writer of these notes will gladly note subscriptions for this work.

C. LÉANDRE'S caricature of the Emperor of Austria, in the series being published by *Le Rire*, is worth very general attention. It is shown in one of the reproductions of this number.

RECENT Will Bradley covers are for Gissing's novel, "The Whirlpool," from the press of F. A. Stokes & Co.; for "The Earth Breath and Other Poems," and "The Child Who Will Never Grow Old," issued by John Lane.

THE book-cover reproduced on page 345 of this magazine, credited to T. B. Hapgood, Jr., should have been put down as the work of Edward Stratton Halloway, who has done most of Lippincott's book-covers for some time past.

IN the competition for a cover design for a new magazine, started by *La Plume*, in Paris, the first prize went to Léon Lebigne, for the design here reproduced. An amusing character sketch by Widhopff of M. Lebigne, is also shown now.

THE programme for the new comedy, "A Virginia Courtship," in which W. H. Crane is now appearing, is so much more artistic than the average that it is given here in facsimile. This play is also advertised by a large stand of notable merit, for which the artists, including Mr. Bridwell, executing the Strobridge Company's work, are responsible.



A POSTER BY W. M. STONE.

THE coming to America of a new poster by Dudley Hardy for the farce, "Oh, Susannah!" gives cue for a short review of what New York's walls have lately shown in the way of artistic advertising. For Mr. Rice's piece, "The Ballet Girl," there have been three-sheets by Archie Gunn. A breakfast food has been well heralded by a three-sheet of Maxfield Parrish's, done in his usual flat tints and Dutch style of drawing. For the 1898 issues of the New York *Journal* a large sheet by H. B. Eddy, somewhat marred by too obtrusive lettering, has been good to look upon. "The Girl from Paris" has flooded the country with Mr. Scotson Clark's red girl. Mr. Clark, by the way, is now doing well in London, having done some new posters for "Oh, Susannah!" and much Christmas card work for R. Tuck & Sons.

THE present winter has seen a greater impetus in volumes of fine sketches, in color and in black-and-white, than America has ever known before. We have had, in such beautiful form that they distinctly deserve the title of "drawing-room table books," collections of sketches by Phil May, by W. Nicholson, by E. W. Kemble, by Frederic Remington, by C. D. Gibson, by A. B. Wenzell, and by Homer Davenport. The education that can come to one from observation of the fine talents inclosed in these volumes is inestimable. Most of these works have been published by one firm, R. H. Russell, and to them much credit is due. The catalogue of this house, by the way, is not the least artistic of its publications. The cover is by Will Bradley, whose covers have been the finest things in American decorative art in the last few years. This cover is in mere type, but intensely effective.



From Copyrighted Programme by the Strobridge Lithographing Company, 1897.

BEYOND the caricatures that Mr. Toaspern has been showing in *Life*, America has seen but little art in this sort; and even these hardly compare with the work of Léandre in France, being obviously worked up from photographs. Homer Davenport's mordant talent for political cartoons has, so far, been thrown away on the necessarily careless reproductive methods of daily journalism. Hence the work of C. de Fornaro, now showing in the color pages of the Sunday issue of the New York *Herald*, deserves attention. Here is a caricaturist who promises well. A volume of his, entitled "Chicago's Anointed," containing some sixteen cartoons of more or less known lakeside personages, is evidence of his distinct talent for caricature. Printed in colors, these sketches of such men as Phil Armour, Joe Leiter, H. H. Kohlsaat, Melville Stone, Hobart Chatfield-Taylor and Charles

Page Bryan are decidedly amusing. M. de Fornaro's method is more nearly akin to that of Max Beerbohm, when that young man was showing caricatures in *Pick-Me-Up* a few years ago. He sacrifices drawing to general effect. In New York this artist has shown caricatures of various politicians, including Richard Croker and Hugh McLaughlin. This series of celebrities should make some day an interesting record of our time's taste in personages.

MR. DE FORNARO, by the way, was first introduced to the public interested in posters by the writer of these notes, the *Echo* for Christmas, 1896, containing several of this artist's caricatures.

TRADE NOTES.

THE Johns Company, lithographers, have taken the ground floor of the Vulcan building, on St. Clair street, Cleveland, Ohio. They were the heaviest losers by the December fire.

THE firm of Fleming, Schiller & Carnrick, printers, New York, has been changed to Fleming & Carnrick, Mr. Schiller having retired. No change will be made in the conduct of the business.

THE general offices of the National Association of Manufacturers, including the office of the president, Theodore C. Search, have been removed from 1743 North Fourth street to the Bourse, Fourth street, below Market, Philadelphia.

FREDERICK POLLWORTH & BRO., printers, Milwaukee, Wisconsin, have recently taken quarters in the new Cawker building, corner Wells and West Water streets, where they have larger quarters and better facilities than in their old location.

THE Ensign Press, of Cleveland, Ohio, has consolidated with the Manhattan Printing Company, the latter name being used. They do a general printing business. Among other work secured is a contract for all the printing of the Cleveland Electric Railway Company for the year 1898. This is the largest street railway system in Cleveland. Mr. W. E. Watson is manager, and W. W. Sherwood, superintendent.



A POSTER BY CHATINIÈRE.

MAX LEVY, chairman of the committee on undesirable customers of the National Association of Photo-Engravers, after some delay has forwarded to his associates on the committee for their suggestions and amendments, a rough draft of a report to be submitted to the members at the earliest practicable date.



CHARACTER SKETCH OF M. LEBIGNE, BY WIDHOPFF.



COVER DESIGN BY LÉON LEBIGNE.

The report will probably require to be resubmitted to the committee, and will then be printed for submission to the members of the body.

WINN & JUDSON have returned to their old quarters, second floor Power block, Cleveland, where they were burned out and flooded out on the night of December 23. A temporary roof has been made out of the floor above, and the walls are being rebuilt for the three upper floors.

THE *Jewish Review*, Cleveland, has moved from the sixth floor of the Vulcan building to the first floor of the Ajax building, adjoining. Mr. Dan S. Wertheimer, the publisher, is also the programme printer for Cleveland, furnishing all the theaters. He also has a good run of jobwork, which is increasing.

THE attention of THE INLAND PRINTER has been drawn to the fact that there is room for a first-class mechanical draftsman for wood and half-tone engraving in Cincinnati. There is work enough in that city to keep some one busy, and any draftsmen interested are requested to address Clegg, Goeser & Co., 213 West Fourth street, Cincinnati, for information.

H. WIMMEL, secretary and manager and director of *Puck*, the well-known humorous weekly, for the past ten years, has joined forces with the Seiter & Kappes Lithographing Company, 141-155 East Twenty-fifth street, New York. Mr. Wimmel's great experience and sound business judgment will be an acquisition to this well-known firm, and both the quantity and quality of their output will no doubt be advanced.

THE latter part of December the Enterprise Printing Company, Cleveland, Ohio, moved from the corner of Champlain and Seneca streets to the Ajax building, 273-281 St. Clair street, where they have increased facilities, by the addition of modern presses and appliances, for high-grade lithographing and printing. Hiles & Coggshall, who were burned out in the Frankfort street fire of December 23, have also gone into the Ajax building, fourth floor, where they have more room and are well prepared to attend the wants of their large trade.

JOHN M. POOLE, late managing director of the Poole Printing Company, Toronto, Ontario, will in the near future open a pressroom in that city. This innovation will no doubt be much appreciated by many publishing houses and smaller printing concerns of that city who have heretofore been compelled to

send their presswork to competitors. Mr. Poole's record for first-class work is enviable, and he has every reason to be sanguine of hearty support in this new enterprise.

THE Baker Printing Company, Newark, New Jersey, has been incorporated with a capital of $50,000, succeeding to the business formerly conducted in the name of William A. Baker. The officers are William A. Baker, president; S. R. Baker, vice-president and treasurer; J. S. Shoyer, secretary.

THE opinion of Judge Swan, of the United States Circuit Court, at Detroit, in the long-contested case of the Campbell Company against the Duplex Company for infringement of patents, has now been handed down. It sustains the Duplex Company on all points, and closes with the following decision: "For the reasons stated, the defendants have not infringed either the Kidder or the Stonemetz patents, and complainants' bill should be dismissed with costs." Extracts from the opinion are published by the Duplex Company on another page of this issue. Mr. H. A. Wise Wood, general manager of the Campbell Company, says, regarding the decision: "A careful reading of Judge Swan's recent decision in Detroit adverse to us leads me to believe that it is not sustained by the facts in the case or by the evidence submitted. The case will immediately be carried to the Court of Appeals which sits in Cincinnati, and we are confident that on its merits the case will finally be decided in our favor. As matters now stand four decisions in different courts have been rendered favorable to us and one only favorable to the Duplex Company. We believe as strongly today as we did at the beginning of the suit that the Cox press infringes our patents and shall take such means as may be necessary to aggressively protect our rights until a final adverse decision has been rendered against us in the Court of Appeals."

NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named:

FOR OTHER MAGAZINES on lithography, see also department "Notes on Job Composition."

PHOTO-LITHOGRAPHY, by George Fritz. Translated by E. G. Wall, F.R.P.S. $1.50. G. Gennert, New York.

SOME MASTERS IN LITHOGRAPHY, by Atherton Curtis. Illustrated. Limited edition. D. Appleton & Co., New York. $12.

Lithographers' Journal (monthly), $2 a year; foreign subscriptions, $3; 20 cents a number. Patton, 1414 South Penn square, Pa.

National Lithographer (monthly), $1.50 per year. The National Lithographer Publishing Company, 14 Reade street, New York City.

Printing Times and Lithographer (monthly), 5s. a year, 6d. a number. Lewis Hepworth & Co., Ltd., 165 Queen Victoria street, London, E. C., England.

"CORRECT GUIDE FOR WORKING THE PATENT 'FRANKLIN' LITHO PLATE."—The above is the title of a handy little book describing the manner of using that well-known substitute for litho stone. The instructions are clear and concise for artist, prover, transferrer, printer, etc. Anyone who has ever made a failure in using zinc plate will see in the book where he has made a mistake. A stamp to Franklin Manufacturing Company, Cambridge, Massachusetts, will bring the booklet to you.

RUBBER AND FELT BLANKETS FOR THE LITHO HAND OR STEAM PRESS.—P. H., Denver, Colorado, writes: "I have used pieces of carpet for underlay of stone on 30 by 40 hand press, besides the graded paper underlay. I broke a valuable stone lately. I am forced to think that the carpet is perhaps to blame, it may be uneven. Where can I buy a good stuff for this purpose?" *Answer.*—The best composition that has come to my notice so far is "Mineralized Rubber," made by the Mineralized Rubber Company, 18 Cliff street, New York. They also carry a fine quality of blankets, for press or roller, which can be supplied by them up to 84 inches wide, without seam. Would advise, in addition, more even grinding of stone. Suitable apparatus for that purpose is now to be had at the supply houses.

PRINTING ON BOTH SIDES OF A SHEET OF PAPER WITH ONE IMPRESSION.—It is possible to print a sheet of paper on two sides by one impression if a press were built for that purpose. It cannot be done from electrotype on account of the uneven surface, but it is quite feasible in surface printing from metal plates. It is possible, likewise, that two sheets of paper could be fed to such a press and the capacity of that press doubled, and in this way the machine could be running two different colors, one for each side of the paper, at the same time.

THE Eastman kodak show, in New York, was visited by many lithographers who have become amateur photographers now. A friend whom I met at the show explained to me that he is industriously laboring on taking pictures through a screen and has developed some of them on stone with fair results, considering his meager appliances. It seems he was not aware that an ordinary negative can be exposed upon a grained and coated stone and developed into a fine printing plate. He promised to follow that line of investigation and report results soon.

A NEW SHEET DELIVERY ON THE LITHOGRAPHIC STEAM PRESS.—The Babcock Printing Press Manufacturing Company have recently done away with the usual "fly" arrangement and have introduced instead a contrivance carrying the sheet by its margins and then dropping the same, printed side up—the printed face of sheet not being touched at all by this delivery, thus being a certain preventive of smutting, etc. We have seen some work from this machine, called the "Artifex," and must say that it is certainly a good press for fine work.

A NEW METAL PLATE FOR SURFACE PRINTING COMING.—The question in lithography today is, Shall the artisan who spent his best years in learning to print from stone be compelled to learn *new tricks* and at once adopt a substance requiring different treatment from litho stone? Or, will inventors come forward and produce a new plate possessing ALL the natural peculiarities of the litho stone, without the disadvantages of our present substitutes for same? We have tried a specimen today which promises to be the realization of the latter. When the genuine article comes it will not take long to make it popular.

THE LARGEST SURFACE PRINTING STEAM PRESS IN THE WORLD.—The A. Noble Printing Company, of St. Louis, have constructed, under the care and supervision of Manager J. S. Vine, a litho steam press taking a sheet 48 by 84 inches. They have just printed from patent zinc plates a picture representing an ideal figure similar to the salon picture called "The Awakening," on a sheet 47 by 73 inches. Mr. Noble has promised to send an impression of this beautiful art work (in which all the colors are said to register to a hair) as a gift to the next Litho Artists' and Engravers' Exhibition, to be held this spring in New York.

PRICES OF WOOD ENGRAVERS' RULING MACHINERY AND KINDS OF WORK DONE ON SAME.—J. W., Detroit, Michigan: All kinds of lathe invitations, moire tints, gradation, perspective, differential wave and other lines and tints can be cut on the improved machines of today. Wood engraving is by no means "played out." Prices are as follows: Plain line and circle, takes block 14 by 14 inches, $125 up to $195; for a machine taking a block 22 by 22 inches, straight, circle and wave machine, from $155 to $255. Perspective attachment to foregoing, $170 to $340. Differential wave, with all improvements, graduated line, etc., $335 to $360.

THE ACTION OF GUM ON METAL PLATES IN SURFACE PRINTING.—I have experimented with different solutions of dextrine, starch, glue and senegal gum, but find that the best

results were obtained by the pure gum arabic dissolved in distilled water to the consistency of cream. On the litho stone, most any slimy gum substance will take a fair hold, but on metal plates the porosity is not so great and therefore the gum must be of the greatest atomic fineness to penetrate, and even then the plate requires more frequent gumming than the stone to sustain the efficacy of the acid upon the metal in repelling printing ink. It is well therefore to dampen the plate, during printing, with a slightly acidulated gum water.

Books for Teaching the Best Method of Procedure in Process Work on Stone.—A practical lithographer can get the best idea of process work, and draw his conclusions for application to his own use, by reading such a book as "Manual of Process Engraving," by H. Jenkins. It speaks of the methods of producing photo-engraved plates in line and half-tone, dry-plate developing, colorwork, etc., illustrated with many beautiful examples. It is a practical book. The Inland Printer Company; price, $2, postpaid. Also photo-engraving in line and half-tone, photogravure, photo-lithograph in line and half-tone, collotype and heliotype with the swelled gelatin method of photo-engraving, etc., by W. T. Wilkinson and Ed L. Wilson. This book has, in its thirty-one divisions, a rich fund of practical knowledge of use to the progressive lithographer. The Inland Printer Company; price, $3, postpaid.

F. J. Kallenbach, of Brooklyn, has patented a process of printing lithographically in two colors, on a two-color lithographic press, where the second color requires to be impressed before the first color is dry. It consists in so grouping the color stones that a light and a dark color are always included in the same printing, the light color to be printed first and the darker on top, which arrangement obviates any difficulty of the color being transferred from one stone to the other, as is the case when the darker color is printed first and the lighter color superposed while wet. The most surprising feature about the patent is that the principle should be considered new. It would seem as though every good lithographic pressman ought to know that in operating a two-color press, for the printing of, say, a job of six or eight colors, that the method described is the only proper way to arrange the colors.

Cheap and Handy Duplicating Devices.—D. T. G. Co., Detroit, Michigan, inquires: "Will you kindly inform me where I can get a small surface printing outfit consisting of a machine with rollers, chemicals, zinc plate, etc. The drawing is put on plain paper with a special ink and then transferred to the plate and printed. The price was $20." *Answer.*—It always requires more or less practice to transfer and print from a zinc plate. The device you describe was once made by the Universal Copying Machine Company, Philadelphia. There are cheaper and more practical apparatus in the market today for the use of business men, although if you wish to experiment I can name the few chemicals needed. A strong copying press or a wash wringer with a roller made of a piece of rubber tubing forced over a round stick, and a little ingenuity, will do the business. But if you are not fond of that amusement, take my advice and buy the "Express Duplicator," made in three sizes. No. 1 size, 6 by 9, $3.75; No. 2, 9 by 13, $6; No. 3, 14 by 16, $10. It is clean, cheap and does the work to a T, in various colored inks.

Study of Chemistry for Lithographic or Chemigraphic Apprentices.—In answer to C. J., Pittsburg, in December issue of The Inland Printer: Mr. Frederic B. Pratt, of the Pratt Institute, Brooklyn, sends a circular specifying the different courses in the departments of science and technology as practiced there in the evening classes. I would recommend to those learning, or about to learn, any of the graphic arts, whether artistic or mechanical, to take a course of chemistry whenever they have an opportunity to do so; at least so far as to understand the principles and laws upon which are based all chemical phenomena, inorganic elements and compounds, tests for acids, analyses, etc., as this would, if earnestly followed, soon produce a marked progress in our art. There is hardly a fair-sized city in the country which does not afford this opportunity to a greater or less degree, either free or for a very small consideration.

Popular Art Exhibitions.—A decided novelty in popular exhibits has been inaugurated by the B. T. Babbitt people and others. They rent a store in some populated district and exhibit hundreds of chromo-lithographs, etchings, etc., to an appreciative public; also give out catalogues with many reduced prints highly colored, in imitation of some of the more favorite pictures. To obtain a copy one must detach a certain number of trade-marks from the soap wrappers and then a picture will be given free. Even twenty-five years ago B. T. Babbitt was one of the best customers of the color lithographer and sketch artist. In line with the above is the opening of art annexes to various businesses, like clothing and shoe stores, dry goods bazaars, etc., in many large cities. All over, art is welcome and beneficial. It speaks a universal language to all mankind.

Foreign Competitors in the "Engraver Contest."—We cannot sum up the recent Price Portfolio Competition without due consideration to those men who have had spirit enough to contribute to our exhibition from other countries, thousands of miles away. Three from Germany, one from France, one from Austria, and two from South America. Of course, when we offered the prize we had in mind that only American engravers would participate. We reckoned without our host, however, losing sight for the moment of the extraordinarily large foreign circulation which The Inland Printer enjoys. We can assure these gentlemen from far away that their work was duly appreciated, but was more of a pictorial class, which disqualified it on that point from being considered in this contest. At all events, the presence of their work added extra interest to the affair, and we feel grateful to them for their kind consideration.

"The Harmonizer," by J. F. Earhart.—We invite the attention of all designers, especially those who are called upon to produce rich and harmonious effects, with few colors, upon tinted papers, to the new book by Mr. Earhart. It is 5 by 7½ inches in size, contains 248 pages, an average of eight sheets each, of about thirty different tints, colors and shades of paper; every page showing a different color effect and combination. In addition to the color combinations shown, there are tables, giving from ten to fifty other harmonious combinations for each different tint of paper shown. At the bottom again is given a list of colors which, if used with the two before given, will also produce harmonious results. The inks used in printing the samples are printed in the front part of the book on white paper, together with other valuable hints and suggestions. Colored stock is in style now for book covers and other art advertising matter. Get this book and apply the colors to the best advantage possible. The Inland Printer Company; price, $3.50, postpaid.

How to Test the Lubricating Oils for Printing or Litho-Ruling Machinery and the Use of the Viscosimeter.—Every practical man knows the dangers of poor oil if used on printing, fine ruling and other machinery. The principal quality demanded in a good lubricating oil is the tenacity with which its various parts adhere to one another, so that, placed between axles, cylinders, gears, ways, etc., it will spread like a soft, closely fitting covering between metal and metal, thus preventing friction of the parts. One other point to be considered is that such oil should be free from sulphuric acid, the corroding influence of which upon metal is self-evident, and yet this acid is necessary in distilling the lubricating oils, *but often it is not completely removed.* Resinous substances are also to be avoided, but fortunately these do not take long to attract notice. Therefore, all who use lubricating oil should provide themselves with a viscosimeter, which can be obtained from any chemists' supply house. The different samples can be

tested as to their viscosity by timing the flow of each into a vessel containing a certain capacity. The presence of sulphuric acid can be determined by shaking up a small quantity of the oil with a like quantity of distilled water in a tubular glass having a small opening at the bottom. Now, after the oil has settled again at the top, draw off the water at bottom and test the same with blue litmus paper, which, if acid is present, will discolor immediately. A proprietor who has the well-being of his plant at heart will be careful what oil is used on his machinery.

SALESMEN'S STORIES.

An admirer of Mr. Harry Thompson, traveling representative of Charles Eneu Johnson & Co., submits the following to THE INLAND PRINTER, and vouches for its correctness:

There is no class of people more famed for good fellowship than traveling men, and when two such bright, go-ahead commercial tourists as Harry Thompson and Charlie Williamson meet, which they frequently do in Sam Rees' office at Omaha, a good story is sure to follow, and is met with ready appreciation. Charlie's specialty is paper; while there is not much going on in the ink line that Thompson can't tell you about, as both represent old and well-known houses. The boys hail from Chicago. Rees is always interested, as at one time he was a "typo" in that burgh, and is always glad to hear of Chicago affairs.

A short time ago, just as Thompson had finished booking an order for some of his high-grade inks, Williamson put in an appearance. After the usual greetings, Williamson opened the ball by asking how long it would take the legislature to change his name, so as to have it commence with some letter nearer the top of the alphabet. "Why?" asked Thompson. "Well," says Williamson, "there is a fellow over in Iowa whose account I stood good for. I learned the other day that he had made a raise and was paying off his debts. I hadn't bothered him much, so told him that I considered I ought to be one of the first paid. What do you suppose he told me? Said he was paying off his debts in alphabetical order. So I'm thinking that 'Williamson' on that list don't stand much show."

Thompson looked quizzical, and after a moment said: "Say, Williamson, that puts me in mind of a story I heard the other day about two Irishmen."

"Patsy," says one, "I have been insulted. Mickey Doolan called me a liar."

"And phwat are yez goin' to do about it?" said Patsy.

"I don't know; phwat would you do, av ye wor me?"

"Well, Dinny, I think O'id tell the troot oftener."

"Thompson, I wouldn't have your disposition for a thousand dollars. Your system is so full of 'bag blue' ink that you think 'all men are liars,'" said Charlie. All the same, Thompson received a "tub-sized," "loft-dried" cigar, and together they smoked the pipe of peace.

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES H. COCHRANE.

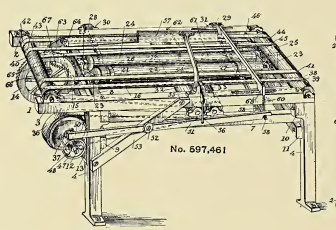
T. C. Dexter and C. Ransom have taken out another patent, No. 595,768, on an electric device for the former's paper-feeding machine. P is the pile of paper, from which the top sheet is removed and fed between the rollers at the right of illustration. At 60 is an electric make-and-break controlling attachment, by which the passage of a sheet of paper is made to lift an arm, and through it a lever, which being raised from or dropped into a cup of mercury, breaks or makes an electric circuit accordingly. The improvement in the present patent consists in so constructing the arms and levers of the electric device that they are not affected by the vibration of the machine.

T. C. Dexter has also secured a patent, No. 596,807, for a folding machine specially designed for double 32-page sheets, a somewhat unusual fold that has proved a nuisance with the regular machines.

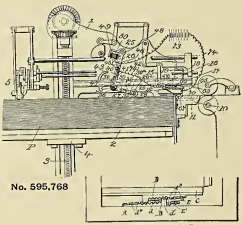
The paper-folding machine shown in No. 597,461, by C. S. Evans, of Meadow Grove, Nebraska, does not present any really novel points, the object of the inventor seeming to be the production of a simple machine that can be sold at a low price.

An improved knife for a paper cutter has been devised by T. F. McCoy, of New York City, who provides a strip of metal to be clamped to the upper part of the knife, thus enabling it to be lowered beyond the usual point, in order that it may be ground down to the last degree, thus lengthening its life and service.

A clamp for preventing the slipping of quoins is the subject of patent No. 596,845, by A. T. H. Brower, of Chicago. The quoin is provided with notches as d^3 and d^4. After tightening the quoin, the clamp E is dropped in, and the screw E' adjusted, when any slip of the quoin, as from the jarring of the press on a long run, becomes impossible.


No. 597,461


No. 596,594


No. 595,768

No. 596,845

The Eaton Type-Finishing Machine Company, of Jersey City, have had assigned to them patent No. 596,489, describing type-finishing machinery for grooving the feet of the types and removing burrs. An illustration would not be of general interest.

B. B. Blackwell, of Jamaica, New York, has invented the chase shown as No. 596,594, made in four parts, with the corners so shaped that when filled with type and furniture the whole may be tightened up with one quoin. It is certainly novel.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

FROM the *Globe*, Oskaloosa, Iowa, business card for The Economy Binder Company, in black and red, on tinted board. Neat display and good presswork.

THE Helman-Taylor Company, Cleveland, Ohio, forward samples of personal stationery, with steel-die monograms and addresses, in the highest style of art.

CHARLES M. HIRSCH, Pueblo, Colorado: The four-page circular submitted is a good piece of composition, and the time taken to set it is reasonable. Your taste in display is good.

"OUR REMINDER" is a four-page 6 by 9 circular issued by the Austin Printing Company, Austin, Illinois, which is neatly set up and printed, and admirably edited. The firm card accompanying same is a neat piece of work.

F. H. SMITH & Co., East Orange, New Jersey, send some very pretty specimens of their work in the form of advertising matter. If there were

anything to criticise, it would be the elaboration of the work. Simpler and stronger effects could be secured at much less expense, but on the whole the design and composition are very creditable.

THE J. C. Blair Company, Huntingdon, Pennsylvania, submits samples of advertising and office stationery, plain and in colors, all of which is very neatly designed and artistically executed.

FROM the job department of *Anzeiger und Post*, Lawrence, Massachusetts, several samples of general commercial work showing good taste in display composition and excellence in presswork.

GEORGE S. FLETCHER, with the Baptist *Chronicle*, Alexandria, Louisiana, submits a blotter and two letter-heads. The latter are fair specimens of composition, but the blotter is poor. Presswork is fair.

THE California Ink Company, San Francisco, California, send out a handsomely printed and embossed card, in colors and bronze. The engraver and printer have combined their skill to produce a work of art.

J. E. HATCH, foreman of printing department, Croft & Allen Company, Philadelphia, Pennsylvania: Your label is, to our mind, an improvement on the original. The colors are brilliant and harmonize perfectly.

A PARODY of Hamlet's soliloquy comes from John T. Palmer, printer, Philadelphia, printed in Jenson type in art brown on a tinted card with blank embossed border. The theme is printing. It is a very tasteful piece of work.

STRANGE BROTHERS, Grove Road, Eastbourne, England: Good samples of commercial work, plain and in colors. Composition of a high order of merit and presswork excellent, colorwork being harmonious and in perfect register.

ANDY ANDERSON, "Electric Printer," Streator, Illinois, knows how to do good printing, as is evidenced by the samples submitted for criticism. The composition is of a high order and the presswork good, reflecting credit on him as a first-class printer.

GEORGE E. MCCABE, with the *Daily X-Rays* and *Weekly Advocate*, of Charles City, Iowa, sends samples of commercial work printed in two colors, which are good specimens of display composition and presswork. A blotter is very neatly designed and executed.

REDFIELD BROTHERS, 411-415 Pearl street, New York, send a package of excellent typographical samples, the composition and presswork of which are above criticism. A half-tone print of the Atlantic liner Kaiser Wilhelm der Grosse is a very handsome piece of presswork.

FROM L. B. Audiger, superintendent for S. B. Newman & Co., Knoxville, Tennessee, a few samples of work, the composition being neat and tasteful, presswork good and colors harmonious. The booklet, "A Search-Light Establishment," is a first-class piece of color printing.

THE Lake Shore & Michigan Southern Railway Company has issued a handsome and unique yearly calendar. The design represents a leather mail pouch, the lettering in gilt. On the bottom of the pouch the calendar is fixed. It is an exceedingly striking and well prepared piece of work.

A FEW samples of commercial work from H. C. Porter, Ancram, New York. The statement head is neatly set, but the envelope corner cards are spoiled by the "pointers." Don't use them so freely on such work. The card also would look better without the "pointer." Your presswork is good.

ADAM DEIST, 440 West Dauphin street, Philadelphia, Pennsylvania, sends out a circular announcing the completion of "twelve years of square, honest methods," and inclosing a two-foot rule, with his name stamped thereon, as a souvenir. The circular is well printed, and the rule is a useful reminder that Adam is a "specialist in printing."

CHARLES BERRYMAN, with the Watseka (Ill.) *Republican*, sends a few samples of his work. The composition is well displayed and presswork good. The programme of entertainment by Warren's Band would look better without the glaring and poorly cut lyre, which occupies space that could have been used to better advantage.

FITCH BROTHERS, Central City, Nebraska, send a number of calendars of various sizes and designs, some of them being very handsome works of art. The subjects for illustration are happily chosen to suit the trade or profession of each customer. It is the most complete collection of calendars issued by one firm that it has been our pleasure to receive.

CHARLES PENN TAYLOR, Tacoma, Washington, has started a new labor paper—the *Tacoma Union Printer*—a four-column quarto. It is full of interesting matter, and is well made up. A trifle lighter paper would doubtless result in a better print. Try spacing between letters in the heading, and reduce space between words. We think it might be an improvement.

SEARS & WHITE, 49 Broad street, New York, celebrate their twenty-fifth anniversary by issuing a souvenir in the shape of a booklet printed in silver, giving an account of their commencement in business and progress during twenty-five years. The work is neatly designed and executed, attractive in appearance, and will no doubt be treasured by its recipients as a unique and valuable souvenir.

CONRAD LUTZ, Burlington, Iowa, has issued a booklet "of interest to manufacturers and catalogue users," very handsomely printed, showing samples of half-tone, zinc, wood, etc., engraving which they are prepared to execute in the getting up of catalogues and booklets. Various colors are used in the printing of the engravings to show them at their best, and the presswork is of exceptional good quality.

CHARLES H. KINNEY started in business January 1, 1898, at 921 Broad street, Newark, New Jersey, under the title of "The Kinney Press," and the first check against his account was for a year's subscription to THE INLAND PRINTER. Mr. Kinney says he considers the magazine as essential to his office as type. His letter-head, note-head and bill-head are indicative of the excellent grade of work he turns out, and are neat specimens of typography.

A NEAT booklet inclosed in a drug envelope labeled "Twenty-Eight Grains of Sense," comes from Mr. E. St. Elmo Lewis, manager of the Advertisers' Agency, Penn Mutual building, Philadelphia. If a merchant's business system is run down, he may search the whole pharmacopœia of trade literature without finding a better tonic than the granules in this little book. Send a stamp for one of them, and see how it suits your system.

FROM McBride's Printing House, Warrensburg, Missouri, a sample copy of the *Normal Review*, an octavo of twenty-four pages and cover, composition of which is good, and advertisements well displayed. The presswork is also good. A peculiarity about it is that the pages are numbered with the odd folios on the left-hand pages, and the even folios on the right-hand. Some specimens of commercial work accompanying it are of a high grade.

WE acknowledge the receipt, from Beit & Co., Hamburg, Germany, of a portfolio for stationery. The front shows a lithographed picture of a young lady in a garden of beautiful flowers; the inside shows on the left a calendar for the year, which forms the face of a pocket for stationery, and a blotting pad on the right-hand side, with corners impressed with the monogram B. & Co. The portfolio is strongly made, and is a handsome and useful article for the private desk.

IT is naturally somewhat difficult for a printer to make the intractable materials with which he has to deal express in themselves the character o



the goods advertised. One of the nearest approaches to this result, however, comes to us from Mr. Ambrose R. Whiting, of Poughkeepsie, New York, and is here shown, considerably reduced.

ALFRED M. SLOCUM COMPANY, Philadelphia, Pennsylvania, are very artistic typographical printers. The many specimens submitted by them show care in design, composition, presswork and finish. Two pamphlets—"The Times," and "Souvenir, City of Philadelphia," are art productions in every sense of the term. A circular entitled "Investment or Expense," is unique in design, and printed in delicate colors that harmonize beautifully, the effect being very striking. It is a pleasure to look at such work.

FROM Henderson & DePew, Jacksonville, Illinois, we have received some samples of elaborate typographic work. They are printers for the order of Knights of Khorassan, and in connection therewith do a great deal of original designing and engraving. Some of their work is truly remarkable, but all of good quality, both in composition and presswork, the use of numerous colors of ink no doubt trying the ingenuity and resources of the pressman to the utmost. Embossing in connection with their colorwork is admirable.

THE Globe Printing House, Terre Haute, Indiana, forwards a copy of the *Rose Technic*, the organ of the Rose Polytechnic Institute. It is mechanically a very fine production, and is highly creditable to the Globe Company. The cover design by one of the students of the Institute is much above the average of such work. To adopt a popular form of criticism of such work it might be competent to suggest that the young woman who is shivering so far from the fire might have put her cloak higher about her shoulders and got nearer to the heat.

TWO samples of printing are submitted by J. A. Onyun, of North Peoria, Illinois. One is a programme of Peoria Typographical Union, No. 29, the title-page of which represents an imposing stone with form resting against it, made from brass rule. It is the work of Henry Johnson, of the *Transcript*

jobroom. The work shows that great patience must have been exercised in its execution, but a drawing and zinc reproduction of it would have been more perfect. The other is an engraved design for business card, which shows some merit, but is not as effective as it could be made.

THE *Transcript*, North Adams, Massachusetts, issued as a supplement to its paper for January 20, an illustrated book entitled "North Adams and Vicinity," edited by H. G. Rowe and C. T. Fairfield. A bird's-eye view of the city of North Adams, and extensive write-ups of the schools, churches, residences, business blocks and manufactories of that town form an interesting volume of 140 pages. While the work is creditable as a whole, it is a pity the publishers did not use better paper and pay a little more attention to careful presswork. The cover is better than the inside.

THE Lotus Press, 140 West Twenty-third street, New York, has gotten out a novelty advertising blotter. It is made of two pieces of wood, the under piece being curved on one side and covered with soft felt. Across this several pieces of blotting paper are laid, the ends turned over and the other piece of wood, with a hole drilled in the center, is clamped on by means of a knob and screw. The wood portions are covered with leatherette paper, on which any advertising matter may be printed in gold. It is a very useful article to have lying around on the desk. When the outside piece of blotting paper is too much soiled for further use, a turn of the knob will loosen it so that it can be removed and the next layer is then ready for use. It is likely to become a very popular desk blotter. The Lotus Press will furnish samples and prices on application.

FROM Jaenecke Bros. & Fr. Schneemann, New York, comes a handsome specimen book of printing inks, dry colors, varnishes and bronze powders. The inks are shown from plates of tasty design, with solid backgrounds and tooled half-tones and dainty line etching, so that the effect of each color upon these different printing surfaces is readily ascertained. Most of the pages are printed upon enameled stock, but some of the inks intended to work upon special papers, such as the linen papers, black ink and superior news ink are printed upon the papers they are intended to be used upon. Gold bronze ink and aluminum ink are also shown upon special glazed papers to give the correct effect. The sheet printed with three-color process inks makes a very handsome addition to the book. The work bears the imprint of the typographic department of the Sackett & Wilhelms Printing & Lithographing Company, and certainly does them credit as well as the ink firm issuing it.

BLOTTERS.— Papenhagen & Deindoerfer, Defiance, Ohio: Very neat and artistic piece of composition and presswork. The Brandon (Miss.) *News:* Display very weak — attempt has been made to get too much matter on it. Globe Printing Company, Oshkosh, Wisconsin: neatly set and very well printed in colors and gold. Plattsmouth (Neb.) *Journal:* boldly, yet neatly displayed, and well printed in colors. Chase Brothers, Haverhill, Massachusetts: original in design and workmanlike in execution. John T. Palmer, Philadelphia, Pennsylvania: artistically designed and printed in delicate colors. Towne & Roble, Franklin Falls, New Hampshire: effective in design and execution. Thurston Print, Portland, Maine: neat and well displayed, printed in red and green; attractive in appearance. John W. Little & Co., Pawtucket, Rhode Island: plain, yet neat, design. Le Crone & Mechler, Effingham, Illinois: bold, plain calendar, with good advertisement talk.

CALENDARS.— Many calendars have been received during the past month, among which we mention the following: Stettiner Brothers, Reade street, New York: Handsomely printed weekly memorandum calendar, 11 by 15 inches in size, in red and black, each leaf showing the calendar for one week and also the complete calendar for the year, and the last leaf showing calendars for the years 1897, 1898, 1899; very useful and valuable. The United States Printing Company, Brooklyn, New York, has issued a calendar with handsome lithographed and embossed heading, representing 1898 bringing in prosperity in advance of Old Father Time, the calendar itself being printed in plain, readable figures. Times Printing House, Philadelphia, Pennsylvania: neat card calendar, in three colors, for the month of February. S. B. Newman & Co., Knoxville, Tennessee: useful desk calendar. Wiltshire, 120 Fulton street, New York: handsome card calendar adorned with lithogravure of child, and with red silk ribbon to hang it up by. The Barta Press, Boston, Massachusetts: business memorandum calendar, a useful and well-printed adjunct to the office desk. J. C. Blair Company, Huntingdon, Pennsylvania: very artistic piece of printing, representing mistletoe growing around a panel, upon which is embossed the name of the company, and the aphorism, "Business should go hand in hand with art and both with honesty." Thomas P. Nichols, Lynn, Massachusetts: bold, yet neat in design and execution. The *Day's* (New London, Conn.) Newsboys' 1898 Greeting, showing three half-tones of the *Day's* special delivery corps (the newsboys).

ATTRIBUTES HIS SUCCESS TO THE INLAND PRINTER.

I think I could not do without the PRINTER any more than I could do without sleep. It is full of good things. I get a great deal of information out of every number, and although I am "from the country" I find it easy to keep up with those "from the city." My success in this direction is due to THE INLAND PRINTER.— *George A. Wright, 171 Harlow street, Bangor, Maine.*

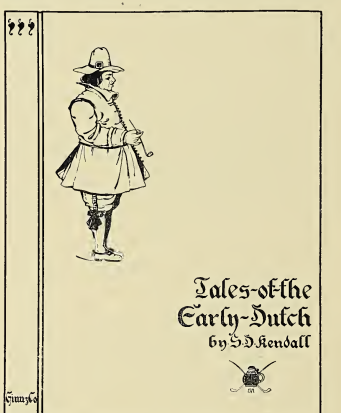
BOOKS AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

RUSSELL STURGIS and Mrs. Elizabeth Robins Pennell will discuss "English Movements in Decorative Art" in the February *Scribner's* "Field of Art."

WILTON LOCKWOOD, the young American portrait painter, who took an honorable mention at the recent Pittsburg Exhibition, is the subject of a brief article in the February *Scribner's*, by T. R. Sullivan, the novelist.

THE suggestion is made to THE INLAND PRINTER that a series of prizes be offered for a competition in drawing and design among printers exclusively, to encourage the study of



BOOK-COVER DESIGN BY F. J. ALFORD, BOSTON, MASS.

art in the trade. THE INLAND PRINTER would be very pleased to accept the suggestion, but there is no indication of purpose toward a study of design or illustration among printers to warrant us devoting space to such a competition.

THE January, 1898, edition of the "Typo Credit Book" of the stationery, books, paper, printing, publishing and kindred trades, issued by the Typo Mercantile Agency of New York, has made its appearance. It is somewhat similar to the July edition of last year, except that it has been corrected and revised and brought down to date. The work is one that has come to be looked upon as a reliable directory, and with the weekly bulletins issued in connection with it, makes an exceedingly valuable acquisition to the office of anyone dealing with the trades mentioned.

THE *Yellow Book* has been superseded by *Ainslee's Magazine*, the first issue under the new name being in February. The cover is in the three-color half-tone process, and the inside pages poorly printed. Although the price is but 5 cents, it would seem that people would be willing to pay another 5 cents to purchase one of the 10-cent publications much better

printed and containing matter fully as interesting. The article on the Bureau of Engraving and Printing at Washington, in this issue, will be of interest to INLAND PRINTER readers.

THE BEN FRANKLIN COMPANY, 232 Irving avenue, Chicago, Illinois, has issued the Style Book adopted by the Chicago Society of Proofreaders, in pamphlet form. A casual examination reveals the fact that in some instances an advanced stand has been taken, notably "that where two words become united to form another, and a new meaning is taken, and one of the original words loses its accent, they are combined without the hyphen, or consolidated," many of the words contained in the list as examples of the application of the above principle now appearing in the Century, the International and the Standard dictionaries either as two words or as compounds. But the society appears to possess the courage of its convictions, and the results of its deliberations will, no doubt, blaze the way for many wanderers in the wilderness of style, and we believe it will ultimately be appreciated as a step in the right direction. It is, on the whole, a commendable work, the value of which will be recognized more and more as its application in the daily work of the compositor and the proofreader brings to light its many good points. It will also be found useful by writers for the press and those having to do with the preparation of copy for printers. Price, 15 cents.

Brush and Pencil, a magazine devoted to the interests of the Art Institute of Chicago, commenced last September, has shown steady progress in each issue. It is rich in instructive articles for art students in nearly all branches, and each number is very fully illustrated with suggestive sketches in line and wash, with photo-engravings of the more noted examples by the modern masters. It is published by Phillips & Co., Chicago, at $2.50 per year, and is for sale at the best known bookstores. The February issue is especially fine. A reproduction of the cover design is here shown. This valuable publication is destined to have a large circulation among the illustrators of the country.



THE *Journal of Applied Microscopy*, published by the Bausch & Lomb Optical Company, of Rochester, New York, modestly enters the field for public recognition. It opens with a cheerful "Study of the Myxamœbæ and the Plasmodia of the Mycetozoa," which, after carefully sampling, we are inclined to pronounce very satisfying to the scientific appetite. This new candidate for journalistic honors leads us to look back with considerable pleasure to the time when John Phin, Romyn Hitchcock and Doctor Stowell bravely tried to popularize the interesting study of microscopy; but since then, under the pressure of various specialties, a crop of one-sided observers has sprung up, blinded to everything beyond the limited horizon that surrounds them, and if this journal can reawaken interest in the fascinating science, its efforts are to be commended. Typographically, the *Journal* is creditable. A pageful of contributors—nearly a hundred—are announced, followed by fourteen pages of original articles, editorials and excerpts; but the dearth of illustrations forces us to confess that, on the whole, it is hardly up to what one would expect from such an enterprising and successful firm. It may be a freak of fatalism, but the publication makes its appearance just at the time when the once flourishing *Microscope* quietly gives up the ghost and dies—simply a plain death—presumably from inanition.

IT is stated that *Four O' Clock*, of Chicago, which has been controlled and printed by A. L. Swift & Co., 180 Monroe street, and Henry C. Etten, and which has reached a very large circulation in its one year of existence, has been purchased for $20,000 by a New York syndicate and will be removed to that city. The syndicate was represented in the purchase by Franklin V. Chaney, who formerly was connected with the *Youth's Companion* and afterward with the *Illustrated American*. The distinct character of the magazine is that the illustrations are printed on separate, smooth paper, pasted in, separately, alongside the stories which the pictures illustrate. The magazine is confined almost wholly to short stories, most of which are written and illustrated by Chicago men and women. Nearly all the newspaper artists have had work in it from time to time, including Schmedtgen, McCutcheon, Sarka, Frank Holme and Triggs, and several Art Institute students and graduates have contributed drawings. Charles Fletcher Scott has been the editor, and the art work has been under the supervision of Carl Werntz. Mr. Scott will continue as editor.

PRINTING FOR ADVERTISERS.

BY MUSGROVE.

This department is intended to give criticism of kinds of printed matter the object of which is to create publicity for the users. Good original ideas will be reproduced; sometimes "horrible examples." Samples should be sent care of The Inland Printer, marked "MUSGROVE."

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Art in Advertising (monthly), $1 per year; 10 cents per copy. H. C. Brown, 156 Fifth avenue, New York City.

Brains (weekly), $4 per year; 10 cents a number. Brains Publishing Company, 141 East Twenty-fifth street, New York City.

Profitable Advertising (monthly), $1 per year; 10 cents per copy. Kate E. Griswold, 27 School street, Boston, Mass.

Printers' Ink (weekly), $5 per year; 10 cents per copy. George P. Rowell & Co., 10 Spruce street, New York City.

Advertising Experience (monthly), $1 per year; 10 cents per copy. Irving G. McColl, 334 Dearborn street, Chicago, Ill.

I AM going to change the character of this department somewhat, because of the introduction, since the commencement of this department, of several new departments that discuss much more effectively than I can the purely technical features of the printer's product. Hereafter I shall discuss only those specimens of printing that are confessedly advertisements, such as booklets, catalogues, blotters, folders, circulars, etc. Billheads, letter-heads, envelopes and such material as that should go to the department especially in charge of such matters.

In this way we shall be able to give our attention more to the printing for advertisers, which was the real intent of this department when it was first introduced. I want samples sent me as heretofore, but I want only the examples of your printing for advertisers. I want advertisers to send me samples of the work they use. I think that I may be able to aid them by the criticism I may make of the set-up, the wording and the general idea.

A PILL BOX with three pills adorns Mr. Haigh's latest card calendar. He has made a big hit with these cards—so what does it matter if he was "inspired," as a correspondent put it.

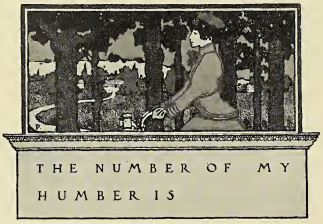
M. HOFFSTADT, Hastings, Nebraska: I would advise you to keep out of the business until you have become thoroughly familiar with every line that you would be called upon to take up. I cannot undertake to criticise any ads. by mail.

I AM forced to warn my readers against taking my suggestions and then "improving" on them. A printer out in San Francisco read that I favored a sample book. He immediately

made one up. It is a nightmare. If he had done good work it would have been all right, but he didn't, and he jumbled his sample set-ups together as if the "devil" had been playing toss with his job forms. Be sure you're right before you go ahead—above all things, don't send out samples that will condemn you.

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Mr. Carl Heintzemann, of the Heintzemann Press, of Boston, has sent me the annual catalogue of the Humber bicycle, which was printed by him. The cover page is after a design by Maxfield Parrish and shows all the peculiarities of Mr. Parrish's method. Mr. Parrish is wedded to the modern archaic, if I may be pardoned the use of such a term, and as the small boy would say, you can "spot it a mile away." Just how far this sort of thing is valuable in advertising is a matter



of speculation as yet in the advertising world. For my part I do not care for designs in advertising that are but pretty pictures. Mr. Parrish is not, primarily, an advertisement designer. He is an artist with a rut, which he has found, I presume, fairly profitable. The Humber cover is as like the Columbia poster the same artist designed as it can be without being a replica. The lady is not a beauty. I think even the most catholic canons of æsthetics would not gainsay me there. The coloring is dainty and the whole effect is rather pleasing, but I do not see wherein the Humber comes in for an advertisement at all. Mr. Parrish may have designed this same cover for the Stearns, Columbia, Barnes—any of them. The effect would have been equally as happy, equally as appropriate. This further illustrates my old contention, long ago indorsed by those who know, that there is a wide difference between the efficacy of a picture with an ad. in it and the ad. with a picture in it. The Humber catalogue cover is a sample of the latter, therefore lacking in force, because lacking in advertising distinctiveness. Inside, the wording, the typography is excellent. The catalogue is really a history, a description, a well-balanced, well-considered, well-worded plea for the Humber. It is a fine example of what I consider a big advance on bicycle advertising. The contents have individuality snap, point—the outside should have received the same treatment, and been more of a hint as to the goodness of the matter within.

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Mr. C. Garrett, Quincy, Illinois, sends me the following letter and the advertising that they issue:

Inland Printer, Chicago, Ill.: Quincy, Ill., January 19, 1898.

Gentlemen,—Inclosed find samples of ads., which I have circulated since November 1st.

The invitation was mailed in envelope similar to the one that brings you this, and was very well received.

December 28, I sent out the tag by the "devil," which brought me immediate business, that kept me running for two weeks.

January 18, I delivered the card in person, and it is now twenty-four hours old and I have received seven orders of consequence from it, of which four were new customers. I think it pays to advertise, and this is a sample of the manner in which I do it. Yours truly, C. Garrett,
The Printer.

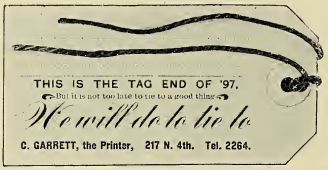
Here's the invitation:

You are cordially invited
to attend my funeral.
The merchants of Quincy
are burying me alive
with their orders for printing.
You should be in the
procession.
P. S. If you can't come,
telephone 1384.
Very much alive,
C. Garrett, the Printer.
415 Hampshire.

Quincy, Ill., Oct., '97.

Special invitation to each customers. We send the money for burial expenses.

Here's the tag:



On the other side was "Let's Play Tag." And the last piece of advertising was this:



❧ ❧ ❧

"No charge for printing not done when promised," is the way the Robertson Printing Company put it on a blotter they send out for February. That is excellent. I advise them to push that little red ticket on everything they can.

❧ ❧ ❧

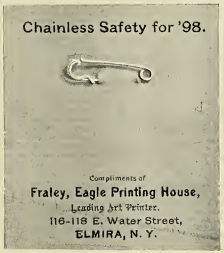
F. B. Smith, Silver Lake, New York: The label you submit is printed in a bronze ink, which I think, is made in New York

City. I must be worked very carefully as it is about the consistency of "sizing," and under no circumstances must you use small letter or hair lines.

KENNEY & HARRISON, Canton, Illinois, send out a booklet of samples which they call "Typographic Gems." That is all right as a title, but it is rather risky if you are not careful of the class of people to whom you wish to send it. Some people might know a "thing or two" about printing; then the gem part of it would appear a misnomer. On the whole, however, the majority of people will not quarrel with the appropriateness of the title.

I AM not in favor of bargains in printing. The people who buy a bargain lot of printing cannot be induced to pay more when the bargain fever is over with the printer. Byron & Willard, 323 Nicollet avenue, Minneapolis, Minnesota, send me a little folder, "Our Leader for February, 1898," in which they offer, during February, 1,000 packet note-heads for $1, not more than 1,000 to any one customer. Now, no printer in the country can make 1,000 packet note-heads for $1 and pay the bills. Byron & Willard call this a leader, by which they hope to attract custom. It will bring orders. I haven't a bit of doubt about it. The first order will not pay, but the advertisers hope to get other orders that will. Let us look at the chances and reason a little. It may sell a large number of note-heads at a price that will about pay for the stock in the job. Suppose the man comes back. He has had his appetite for cheap prices whetted. The man who gets cheap prices once wants them all the time. Like the man who gets a pass over a railroad or a complimentary ticket to the theater, he wants more, or, as they say, "Once a deadhead always a deadhead." I'll warrant that the man who gets some of this bargain printing from Byron & Willard will want the next order of 1,000 note-heads printed for $1, too, or he'll go where he can get it for that amount. Byron & Willard may reply to this criticism of mine with, "Look at the stores; they have special sales." Yes, but printing is for men. Men actually understand very little about shopping. They get estimates, and then take what they think is best. Printing is not like selling dry goods. Printing is sold by sample and by reputation. It is not sold for actual market worth, but it is composed of taste, skill and labor and raw material. Each order stands on its own feet. Each order is unlike every other order. Your taste, your skill, your labor must be paid for. If you're cheap, you count nothing but your labor and your raw material, and that is all you are paid for. The man who buys printing buys it with nothing but what suits him in his fancy or his practical requirements. He has no idea of paying for your good taste or your skill; but if you ask him a small price, nine cases out of ten, he has a very small idea of your taste or skill and you cannot get him to believe in it afterward. Byron & Willard have made a mistake of business principle. They have lowered themselves to the plane of the bargain-giver. As such, they will be the game of the bargain-hunter. They do not wish that, because no printer can have nothing but that constituency and fare well on a long journey. I'd like to know six months from now what the results of this method of advertising has been.

HENRY J. WIEGNER, 2234 North Twenty-ninth street, Philadelphia: Your cards are very poor. The initial letter "W" is in bad taste, as it mars the whole effect of the card. The blotter is poor, because the gold printing is used on a cut so full of fine lines that they fill up and mar the effect. The card and blotter give no reason why Mr. Wiegner should be patronized, and as they are poor specimens of printing, I cannot see that they are any good as advertising matter.



THIS is calculated to create a momentary lull in the business office where it is first shown. But when it is followed up by a blotter looking like this, orders are not apt to follow:



LACRONE & MECHLER, Effingham, Illinois, send me a card with a cut on it. The drawing is absolutely unpardonable in its badness. A cut helps only when it is well done; a graceful letter looks better and has more effect than a disgraceful cut.

"PROFITS, according to Webster, are valuable results. These are the kind we aim to give our customers, both in job printing and advertising," says the *Weekly News*, of Woodsville, New York, on a calendar blotter. There is an idea in that. It might be elaborated into a folder with considerable effect.

THE average advertising done for the general advertiser, in the printing of booklets and folders, etc., is either badly printed or badly written. The average printer has no conception of the intentions of the writer of advertising matter, and displays it poorly; the average writer of advertising has a very vague

idea of what is properly displayed. The former sometimes nullifies all the effects of a clever advertisement; the latter fails to remedy it. I am led to make these remarks by a folder of the Crystal Water Company, Ltd., of Bay City, Michigan. The folder has good matter but badly arranged. It puts the cart before the horse by telling us that the process that it advertises is fully protected by copyright, and then proceeds to tell what it is not; then we are told what it is. The whole circular is a jumble, without head or tail, and in the bargain it is poorly printed from the standpoint of display. There are about ten times too many display lines. It would be a good idea for these advertisers to give more attention to telling just what they have for sale, how they sell it and why it is better than other pure-water producers. Then their advertising matter might inform and might have a reason for being.

I LIKE the booklet that the Barney Press, of Berlin, New York, issue to call attention to the growth of fine printing in mercantile and high-class advertising printing during the past few years. It has distinction and is well executed.

THIS blotter is spoiled by the headline. "Don't be Blind" would have been better, for that is the real gist of the paragraph.



HERE'S an oddity from F. F. Helmer, Lockport, New York. It is a little talk about book plates and art printing. The get-up of the booklet is odd and catchy, out-of-the-ordinary. I'd advise my readers to send a 5-cent stamp for one. They would get some ideas from it.

IN reply to Kenney & Harrison, I would say that I can see no reason why a printer should not adapt ideas from other advertisers, if he can find something of use to him. The man who starts out to evolve everything out of his inner consciousness is going to have a pretty hard time of it sooner or later, and he will find it comes sooner than later.

"PERHAPS we can save you some money through our ad-writing and novelty man. We do such work gratis for our customers and many say they would willingly pay extra for it. You furnish the meat and we put the sauce on it—or, we may suggest a money-making ad. to you," is the way George Rice & Sons, of Los Angeles, California, put it.

THE editor says I either give him too much or nothing. I guess this is a sample of the first, hence I hold over until April a lot of matter that should receive comment.

"RESULTS—THAT'S IT."

My advertisement in THE INLAND PRINTER has brought replies from Hobart, Tasmania; Bangalore, India; Gisbourne, N. Z.; not to mention England and Ireland.—*Henry Kahrs, 240 East Thirty-third street, New York City.*

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

WE learn that Messrs. Street & Smith, of New York City, have placed their order with the Dexter Folder Company for another rapid drop-roll quadruple folder, equipped with double thirty-two and automatic pointing attachments. Also to have a Dexter automatic feeding machine attached.

FRANKLIN, PA., February 22, 1898.

To Whom it may Concern:

Please take notice that Mr. O. G. Holt, from this date, is not authorized to do any business for us in any way, shape or manner, being no longer in our employ.

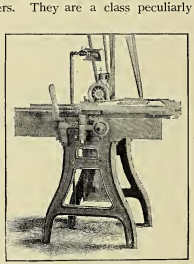
ECLIPSE PRINTING INK CO., LTD.

THE Perfection type case is having a rapid growth. Its superiority over any other case has been fully demonstrated, it being practical, modern and labor-saving. The manufacturers report that the increase in their business during the past two months has been beyond their expectation.

A CHEAP, reliable wire-stitching machine for light work, one that makes its own staples, has recently been placed on the market by the well-known supply house of F. Wesel Manufacturing Company, of New York. It costs about half what wire-stitching machines usually do, and like the larger one of its class, makes its own staples, stitching both flat and saddle work. It is known as the "Success" wire stitcher, and has that firm's guarantee.

A NEW ACHIEVEMENT IN BEVELERS.

The C. N. Smith "New Model" beveler, which is described on a succeeding page, promises to "cut a wide swath" among electrotypers and stereotypers. They are a class peculiarly alert to any improvement in machinery that will save time and give superior results. This machine has been evolved out of Mr. Smith's own practical experience in the finishing room, and has been abundantly tested on all the points claimed for it. The combination of sawing and beveling operations, perfect accuracy in trimming and squaring, its peculiar adaptation to colorwork, and many other valuable points, form an array of advantages that make it essential to every complete electrotyping and stereotyping establishment. Machines are shipped to responsible parties on thirty days' trial. Circulars fully describing this machine will be sent to those interested. Address The Elgin Manufacturing Company, Elgin, Illinois.



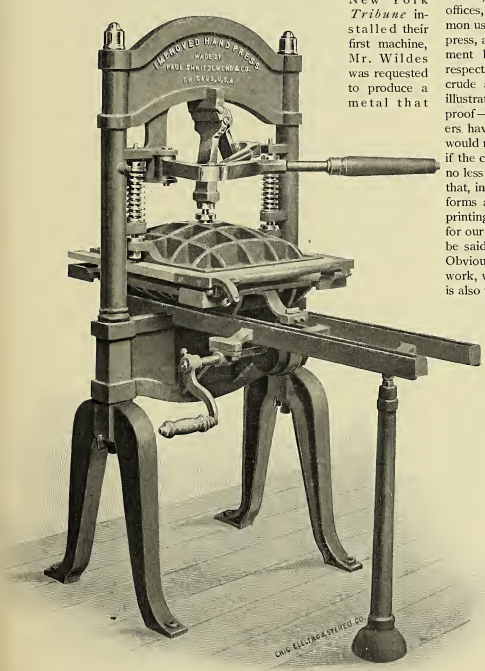
THE NEW WETTER NUMBERING MACHINE.

Mention was made last month of the new Wetter numbering machine made by Joseph Wetter & Co., 515 Kent avenue, Brooklyn, New York. This machine is a great improvement over their older makes, as the figures change automatically without the use of a "No." or plunger, and will undoubtedly meet with a large sale. We take pleasure in printing a good illustration of it herewith.



THE ORIGINAL MANUFACTURER OF LINOTYPE METAL.

Our readers will notice the advertisement of Thomas Wildes, dealer in and manufacturer of stereotype and linotype metals. Mr. Wildes was the first to experiment in metals for the linotype machines. Some ten or more years ago, when the New York *Tribune* installed their first machine, Mr. Wildes was requested to produce a metal that would give the best results as to flowing and wearing qualities. After considerable experimenting, a perfect linotype metal was produced. With the great advantage which thus identified him with the new departure in the printing business, his linotype metal was accepted by the printers, and he continues to hold his patrons by the excellence of his product.



THE IMPROVED HAND PRESS.

A BEAUTIFUL FOLDER.

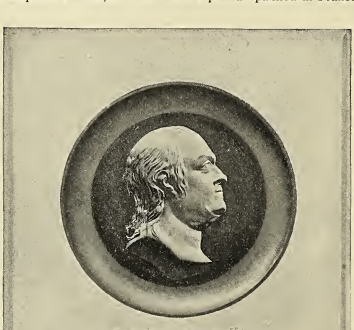
The Milton H. Smith Company, of Rochester, New York, have issued a very attractive embossed folder, especially designed for spring announcements. Printers who desire to secure something handsome for their customers, should send for a sample, inclosing stamp. The same firm announce that a new edition of their Catalogue of Society Address Cards will be ready April 1. They assert that it will be more beautiful than ever, which means a great deal, as they have long been noted for the originality and beauty of their designs for this class of work.

THE IMPROVED HAND PRESS.

The "Improved Hand Press," made by Paul Shniedewend & Co., is designed principally for taking proofs in printing offices, and to take the place of the inadequate devices in common use — the mallet and planer, the unadapted country hand press, and other methods of making proofs. While advancement has been made in the printers' equipment in other respects, the important matter of proving facilities has remained crude and ancient. Present day printing, especially of the illustrated class, requires that more attention be given to the proof — the forerunner of the completed work. Photo-engravers have long since recognized the value of good proofs, and would not expect their work to be accepted by customers, even if the cut were perfect, if the proof were not. A good proof is no less imperative in the job printing office. It often happens that, in addition to wretched proofs, much damage is done to forms and cuts by the various proving devices, so that good printing is impossible. That these devices are "good enough for our business," as some printers express it, cannot earnestly be said by anyone whose aim it is to progress with the times. Obviously, that proof press which will do the nearest perfect work, with no damage to forms, and with much saving of time, is also the most economical. And that press is the "Improved Hand Press." This press is a medium between the massive "Reliance Special" half-tone press (also made by Paul Shniedewend & Co.) and the ordinary hand press. It will give a clear, sharp impression of a solid type form the full size of platen, without overlaying, equal to a press proof, so strongly built is the press, and so rigid the impression. It is also especially adapted to mixed forms of type and cuts, such as illustrated catalogues, etc.; and also in press-rooms for proving cuts to prepare them for cylinder press make-ready. Another good use for the press is in electrotype foundries where proofs of plates are required by customers. Perfect proofs of good-sized half-tone cuts can be made on these presses — thus making them better for engraving plants than the ordinary hand presses. Foreign, as well as American printers, have not been slow to recognize the superior merits of the Improved Hand Press, and it is found in the leading offices of European countries. Four sizes are made, in dimensions best adapting the press to printers' use from the standpoint of utility and compactness; and the prices are moderate for the quality of press, to bring it within reach of both large and small offices. The half-tone cut herewith, which illustrates the No. 2 size, was made by the Chicago Electrotype and Stereotype Company.

A NOVELTY FROM THE PRINTING PRESS.

It is not the half-tone below we refer to, because half-tones have ceased to be novelties, nor is it the illustrious subject, since the features of Benjamin Franklin have been made familiar to us by artists of the chisel and the brush, while the works of the painter and the sculptor have been reproduced and multiplied on all systems of the graphic art, by impressions from wood, stone, copper and steel, but it remained with the Chemigraph Company, of St. Louis, to produce a facsimile of Benjamin Franklin on a printing press in bas-relief—an exquisite piece of work, modeled after a portrait painted in France



from life, by the renowned Nini, in 1787. Messrs. Jaenecke Bros. & Fr. Schneemann, inkmakers, Nos. 536 and 538 Pearl street, New York, have kindly sent us a proof of this excellent production, and have given a commission to the manufacturers for a large number of copies for complimentary distribution among members of the printing trade who may apply for a copy, and as our readers can thus obtain one of the bas-reliefs of Benjamin Franklin, a description of the same in detail need not be given in these columns.

SHERIDAN'S NEW MODEL PAPER CUTTER.

Messrs. T. W. & C. B. Sheridan, makers of bookbinders' machinery, Chicago and New York, have just placed upon the market an entirely new cutter, called the "New Model," an illustration of which is shown herewith. The principal features which commend this machine to the attention of printers and bookbinders are that it is extremely simple, but at the same time capable of doing heavy and accurate work in the shortest time; that the materials entering into its construction are of the best, and that it is built with the same care that all machinery turned out by this company always is. It is perfectly accurate in cut, noiseless in operation and of high speed. Besides these points of excellence, it has great clamping power, which gives it an advantage over many other cutters. The indicator at top enables the operator to regulate the cut in the shortest space of time and with perfect accuracy. Both knife-stock and clamp are drawn down from both ends, insuring a uniformly even cut. The machine is built in all sizes, from thirty-six to seventy inches.



WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

AT AUCTION.

FOR SALE, AT AUCTION—On Monday, March 21, at 12 o'clock M., one newspaper press, one book press, one card press, and various pieces and patterns, the property of The American Printing Press Company, now on fourth floor, 33 to 43 Gold street, New York City, will be sold at above address to meet charges and expenses.

BOOKS.

A CUSTOMER WILL NOT HAGGLE ON PRICE if you give him something new. 100 striking designs in jobwork in "Some Practical Ideas in Set-Up." 50 pages, printed on heavy paper in colors—showing letter, bill and statement heads, booklet covers, cards, circulars. An arsenal of ideas. 50 cents. THE KEYSTONE PRESS, Portsmouth, Ohio.

A HELPER—Stylebook of the Chicago Society of Proof-readers. Also contains "Hints to Copyholders." Price, 15 cents. BEN FRANKLIN CO., 252 Irving avenue, Chicago.

A SPECIMEN BOOK OF CARDS, containing up-to-date ideas for old as well as young printers; embossed and printed in from one to four colors; price, 25 cents. C. M. CATLETT & SON, Norwalk, Ohio.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price $1. THE INLAND PRINTER CO., Chicago.

FOR SALE—200 copies of "The Life of Christopher Columbus," by Edward Everett Hale, D.D., Boston, Massachusetts. Suitable for clubbing. Cloth, 16mo, 320 pages; price, $1. Will sell for 25 cents a copy in lots of fifty. "F 28," INLAND PRINTER.

PRINTERS' Book of Recipes contains zinc etching, stereotyping, chalk plate, gold-leaf printing, printers' rollers, how to work half-tones and three-color half-tones, and twenty-five other valuable recipes. Price, 50 cents. Satisfaction guaranteed. E. W. SWARTZ, Goshen, Ind.

PRINTERS, Do you understand the value of knowing how to manufacture all kinds of printing and all graphic ink and their varnishes? Mail money order for $3 and secure copy of book that will teach you. GEORGE W. SMALL & CO., 1921 Kinney avenue, Cincinnati, Ohio.

BUSINESS OPPORTUNITIES.

ADVERTISER would like to hear from a man who has had experience with a Monona press, and who has about $450, with a view to partnership. "M 308," INLAND PRINTER.

EXPERIENCED FOREMAN AND MANAGER, with $2,000 to $5,000, can buy half interest in complete modern printing plant in the South; now paying and prospects fine. "M 352," INLAND PRINTER.

FOR SALE—A first-class, up-to-date job office, with well-established cash business; located in a city of 25,000 in central Illinois. Equipment all new; two Gordon presses; electric power. "M 357," INLAND PRINTER.

FOR SALE—Agricultural semi-monthly, west of Chicago; circulation and prospects good; little money takes it; good reasons; can work up good line catalogue printing. "M 344," INLAND PRINTER.

FOR SALE—An old established commercial printing office, up-to-date plant; consists of two Campbell Ponys, one a Century; small Hoe cylinder, 4 jobbers, stapler, folder, 400 fonts of job type, complete, with all other necessary utensils; business established thirty years; will invoice $10,000 at present prices. For sale for $5,000, part cash, part time, deferred payments secured on plant; good will goes with purchase. Business at the rate of $1,000 per month; an unusual opening to the right parties. Correspondence invited. R. W. SCHWEICKERT, 139 Monroe street, Chicago, Ill.

FOR SALE—An old established printing and paper box business, with a bookbindery of its own attached; manufacturing specialties; has a large established trade and always busy; situated in a Southern city; healthful and delightful climate; present owners engaged in other business which requires all their attention; willing to take stock in new company if desired, or sell controlling interest in present company; fine opportunity to engage in a business established and running successfully for the past eighteen years. "M 341," INLAND PRINTER.

FOR SALE—A well-established Democratic daily and weekly newspaper in a Democratic city and county in Indiana; price very reasonable; a rare opportunity. "M 330," INLAND PRINTER.

FOR SALE—Galion (Ohio) daily and weekly *Inquirer* and job plant, half or entire. Business 1897 over $8,000. Reason: County office requires my entire attention. Address, H. S. Z. MATTHIAS, County Recorder, Bucyrus, Ohio.

BUSINESS OPPORTUNITIES.

FOR SALE—Established job printing plant in manufacturing city of 40,000, in eastern Pennsylvania, with rich surrounding territory to draw from; equipped to do the finest work in the city, with the latest labor-saving types, tools and furniture, and the fastest and most improved presses on the market today—all brand-new; a first-class, select run of custom; running expenses very low; cost less than a year ago over $5,000; will sell at less than one-half, making some one practically a present of $2,500, with terms to suit purchaser; will bear closest investigation; biggest bargain offered in a year. Address, quick, O. C. DORNEY CO., Allentown, Pa.

FOR SALE—In Denver, Colo., on account failing health—First-class book and job office; cylinder and four platen presses, modern job faces, etc.; all in good condition. Will sell cheap. "M 339," INLAND PRINTER.

FOR SALE—Whole or part interest in a well-established, good-paying job printing and bookbinding business. Town of 10,000. None but practical job man or all-round binder need answer. "M 368," INLAND PRINTER.

RARE OPPORTUNITY FOR MAN OF ABILITY WITH $5,000 or $10,000 cash. Half interest in an established job printing business averaging over $50,000 a year since 1893. (No publications.) Employ 50 people, produce highest grade printing and embossing. Present owner a hustler for business, but wants an assistant capable of superintending and producing output properly and economically. Thorough investigation invited, and no application considered without real name and highest reference as to character and ability. "M 306," INLAND PRINTER.

TO PUBLISHERS—I have for sale the new plates and about 1,600 completed copies of a book of nearly 600 pages, two volumes bound in one, which has never yet been placed on the market. The book is similar in scope to the well-known "Black Beauty," but relates to the dog, and should have a large sale if properly pushed. Reason for selling—am out of the publishing business. It will pay you to investigate this. "F 27," INLAND PRINTER.

EXCHANGE.

NEWSPAPER MAN of experience wants to exchange 160 acres of western land for paper; or would lease plant. BOX 336, Marengo, Iowa.

FOR SALE.

FOR SALE CHEAP—A nearly brand-new Howard Iron Works 30-inch "Gem" Paper Cutter, of the latest pattern; cost $135; will sell for $85 cash a bargain. Also a 2½-horse-power electric motor, in good order, for sale cheap. R. M. SCRANTON, Ashland, Ohio.

FOR SALE—Wood engravers' ruling machine; large Baker, good as new. Will sell at your own price. "M 326," INLAND PRINTER.

STONEMETZ FOLDER—36 x 48, fine condition. Paster, trimmer; speed, 3,000; $185. Replaced by larger machine. FARMER PUB. CO., Cooperstown, N. Y.

WANTED—To sell, Thomson-Houston 3-arc-light dynamo, suitable for small etching plant; original cost, $350; selling price, $125. BARR ENG. & ELECTRO. CO., 434 Second avenue, Pittsburg, Pa.

HELP WANTED.

MANAGER WANTED for a photo-engraving plant. Reply, stating salary expected and references, to "SMITH," INLAND PRINTER, New York.

SALESMAN WANTED—To sell printing inks, must have an established trade and be willing to put some money in the business; a splendid opening for the right man. "M 301," INLAND PRINTER.

WANTED—A first-class zinc etcher. State wages for a steady position. GENERAL ENGRAVING COMPANY, Cleveland, Ohio.

WANTED—Photo-engraver and designer for small plant. State experience and salary expected. "M 311," INLAND PRINTER.

WANTED—Practical and artistic job compositor as foreman of composing room in the South; must be experienced in management; send samples and full particulars. "M 333," INLAND PRINTER.

WANTED—Strictly first-class, rapid job compositor; best work; good wages; permanent. Send samples. Also, stoneman wanted. "H," 5 Munroe street, Boston.

WANTED—Two up-to-date job compositors in a first-class office. "M 342," INLAND PRINTER.

WANTED—Up-to-date artist job compositor on advertisements—mercantile and catalogue work. State wages and reference. No lost time. "M 305," INLAND PRINTER.

WANTED TO PURCHASE.

WANTED—A secondhand plant for producing copper-plate engraving, such as visiting and wedding cards. "M 339," INLAND PRINTER.

WANTED—One 2-revolution, 4-roller Pony, in first-class condition. State best price for cash. CHASE BROS., Haverhill, Mass.

WANTED—Router, beveler, trimmer, saw, camera and lenses, etc., all in first-class condition to be used in process plant. "M 345," INLAND PRINTER.

WANTED—Small routing machine for metal; printing frame; copying camera for 8 by 10 work, and 5 by 8, 150-line screen. "M 338," INLAND PRINTER.

SITUATIONS WANTED.

ALL-ROUND, up-to-date Linotype machinist desires position. Three years' experience on book, paper and setting up machines. "M 331," INLAND PRINTER.

AN INDUSTRIOUS, above-the-average job printer, fourteen years' experience, desires situation as foreman; can furnish A1 references as to ability and character. "M 332," INLAND PRINTER.

APPRENTICE, four years' experience, wants to finish time in Chicago or St. Louis. Good 3t commercial work, make-up and imposition; habits and health good; references; will commence with small wages; desire is to become first-class printer in first-class office. SYDNEY W. GREEN, Box 339, Denver, Colo.

A PRACTICAL BOOK AND JOB PRINTER of twenty-five years' experience desires position as foreman. Competent to estimate on all classes of printing; A1 references. "M 215," INLAND PRINTER.

BOOKBINDER—Position wanted, as working foreman or general workman; no snide. "M 366," INLAND PRINTER.

COMPOSING-ROOM FOREMAN—Thorough, all-round printer seeks foremanship of well-equipped office; good proofreader; fully conversant with details of other branches of the business; reasonable salary; no objection to country. "M 214," INLAND PRINTER.

COMPOSITOR—First-class jobber and all-round printer, thoroughly conversant with modern methods and style, and competent to take charge, open for engagement; unquestionable references. "FRANKLIN," INLAND PRINTER, New York.

CYLINDER PRESSMAN—First-class man wants position; will go anywhere. "M 367," INLAND PRINTER.

EXPERIENCED LEGAL EDITOR (ATTORNEY) desires similar employment. "M 217," INLAND PRINTER.

FIRST-CLASS PROOFREADER wants permanent position. "M 216," INLAND PRINTER.

FOREMAN or superintendent, book and job; thoroughly practical in all details essential to profitable management; can estimate. "M 347," INLAND PRINTER.

HALF-TONE ETCHER AND RE-ETCHER desires permanent position; east preferred. H. T., INLAND PRINTER, New York.

JOB COMPOSITOR, who understands presswork, stonework, management, etc., would like to change situation; thoroughly reliable; nine years' experience in New York City and country offices; best references, present and past offices. "M 358," INLAND PRINTER.

LINOTYPE OPERATOR-MACHINIST; first-class job compositor and ad. setter; temperate. "M 351," INLAND PRINTER.

LONG-EXPERIENCED JOB PRINTER, artist, writer (all in one)—temperate, highest recommendations, opinions leading trade journals—desires work, Pacific Coast. "H. F. J.," American Type Founders' Co. (M.), San Francisco.

RULER, FORWARDER AND FINISHER; experienced, practical, temperate; wishes job to take charge small shop. "M 327," INLAND PRINTER.

SUPERINTENDENCY—All-round printer of long experience in managing work desires correspondence with those wishing to engage foreman or superintendent; Western or Pacific city preferred. "M 361," INLAND PRINTER.

WANTED—A man with several years' experience, thoroughly competent and reliable, desires position as business manager or superintendent of newspaper or printing house. "M 307," INLAND PRINTER.

WANTED—Situation by a first-class pressman; colorwork, embossing and half-tone work a specialty; the best of references. "M 302," INLAND PRINTER.

WEB PRESSMAN, well recommended; can stereotype; terms low. "STEREOTYPER," 171 Franklin, Portland, Maine.

YOUNG LADY, designer and pen-and-ink artist, desires position at once. Well recommended; salary no object. DAISY A. HALL, 29 Hudson avenue, Rochester, N. Y.

MISCELLANEOUS.

AARON DIED BEFORE THE HALLETT PROCESS was invented. The process isn't a "blurrer," but imitates perfectly genuine typewritten letters, having **cloth effect**. Protected by foundation patents. Exclusive perpetual rights granted. A. HALLETT, Boston, Mass.

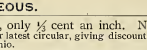
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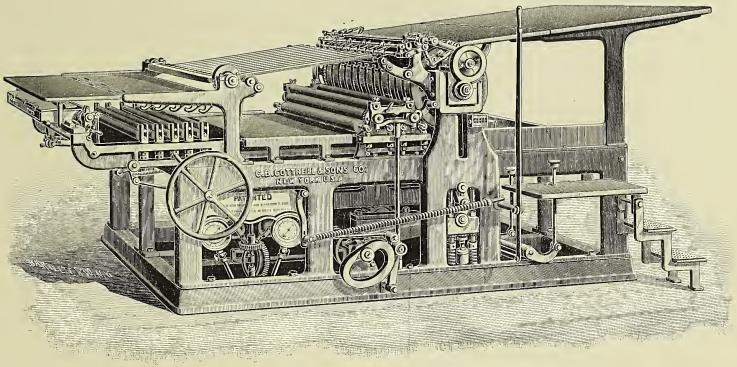
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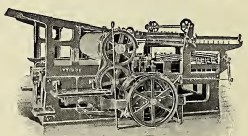
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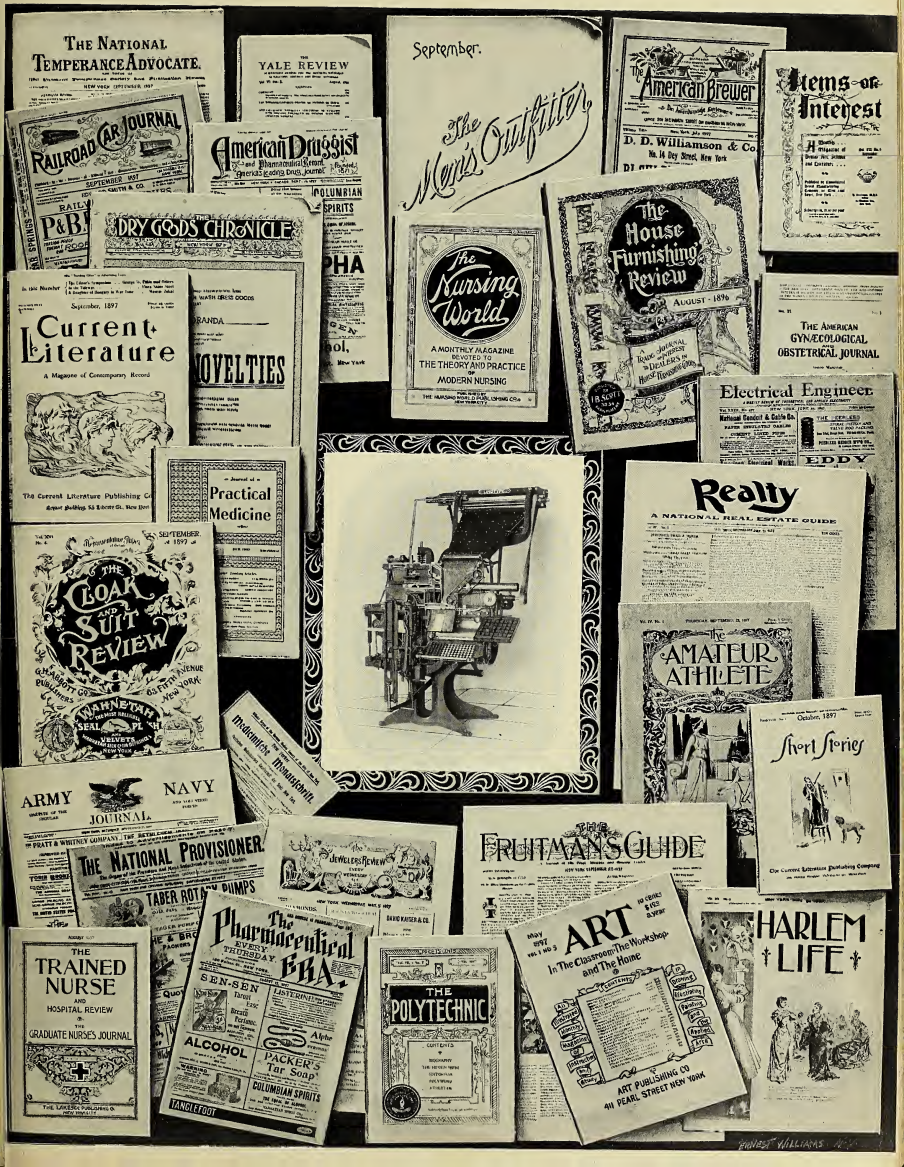
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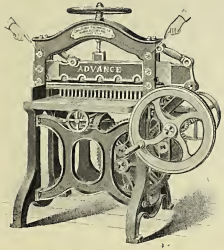
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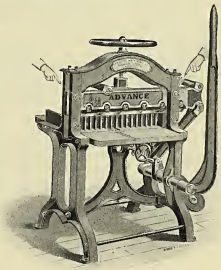
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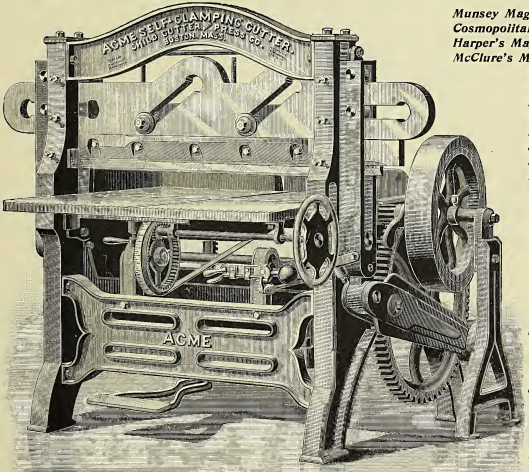
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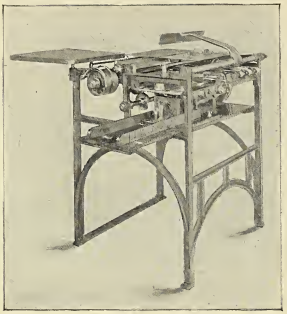
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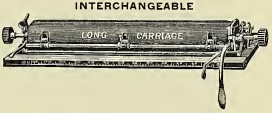
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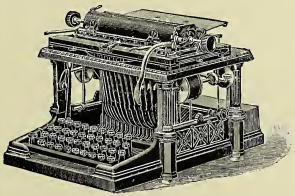


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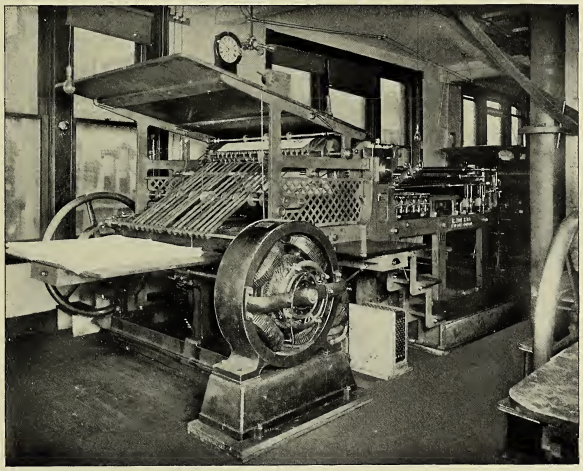
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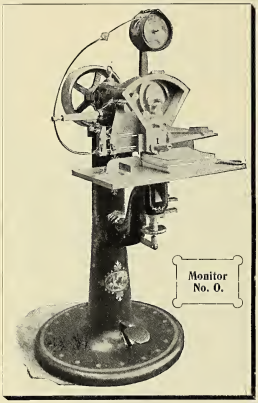
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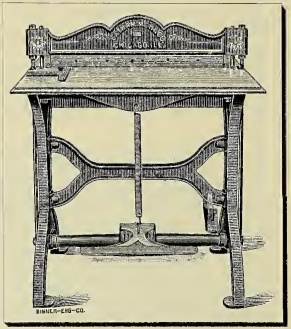


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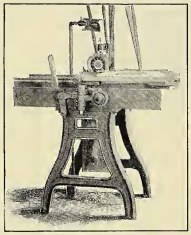
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A Ca.	65 25⅝	650 32 10	775 38 15	185 9 5	115 5 15	85 4 5
A D..	71 28	740 37 0	865 43 5	200 10 0	120 6 0	90 4 10
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A Ea.	91 35⅞	1,050 52 10	1,175 58 15	250 12 10	130 6 10	95 4 15
A F..	95 37⅜	1,150 57 10	1,275 63 15	260 13 0	135 6 15	100 5 0
A Fa.	100 39⅜	1,250 62 10	1,375 68 15	280 14 0	140 7 0	100 5 0
A G..	108 42	1,400 70 0	1,525 76 5	315 15 15	145 7 5	105 5 5
A Ga.	113 44½	1,500 75 0	1,625 81 5	325 16 5	150 7 10	105 5 5
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A Ha.	140 55	1,850 97 10	2,075 103 5	365 18 5	160 8 0	115 5 15
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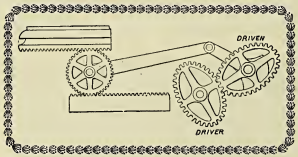
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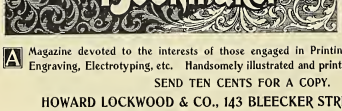
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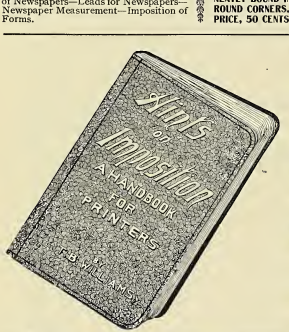
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Preface, by REV. GEO. C. LORIMER, LL.D., Baptist, Pastor of Tremont Temple, Boston, Mass.
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List of Illustrations.
General Introduction, by RIGHT HON. WILLIAM EWART GLADSTONE, Hawarden Castle, Chester, England (including full-page steel plate engraving of MR. GLADSTONE in his private library, by the late WILLIAM SARTAIN). The prominent points brought out in the introduction are: 1—Position of the Holy Scriptures in the world at the present day. 2—Their relation to the other ancient books of Eastern religion. 3—Confirmations supplied to the Old Testament by science and research. 4—The First Chapter of Genesis. 5—Position of the Bible records with reference to recent and prospective science. 6—The question of the fallibility of Holy Scripture. 7—Favorite point of attack for the objector. 8—Practical uses of Scripture, especially as spiritual nurture.
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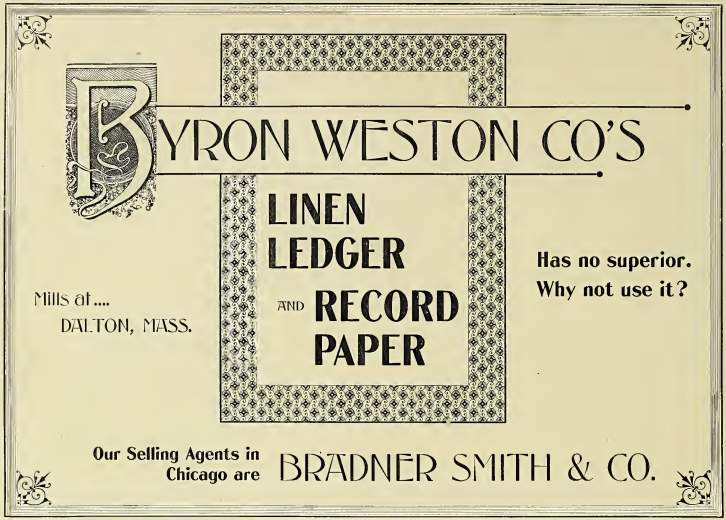
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